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SHAKESPEARE THROUGH FRENCH EYES.

In providing for an annual lecture on Shakespeare, the new British Academy has assumed an obvious obligation, and taken at least one of the steps needed to justify its existence. Nor could it have done better for the inauguration of this lectureship than to invite M. Jusserand to be the first of its series of speakers. The French Ambassador to the United States has in his own time done what Taine did half a century ago: he has well-nigh put English scholarship to blush by the solidity of his knowledge of our literature, and by the sympathetic powers of exposition which he has applied to the task of increasing our acquaintance with our own intellectual heritage. In his Shakespearean lecture of last July, as now reported and published, he has approached his subject with just the degree of detachment needed to make the most hackneyed of subjects seem almost fresh. We are all the time made conscious of two facts: that he is a foreigner, and that his title is clear to engage in the discussion of our own great poet. Gracefully quoting from Swinburne's well-known passage about the sorts of boats — "from

the paltriest fishing craft to such majestic galleys as were steered by Coleridge and by Goethe" — that have ventured upon the unsounded sea of Shakespearean research, he apologizes for his own expedition in these happy words:

"For an occasion like the present no galley could be too great or too majestic. If it pleased you to select the merest fishing craft, the reason must be that, to come to you, it had to cross the ocean, and this doubtless humored the fancy of a sporting nation. As soon, however, as your invitation reached me, I accepted it, thinking that the best courtesy was not to discuss but to obey, and considering that, for lack of better motives, my coming from the lands further away than 'vexed Bermoothes' was an homage I could offer which was not within the reach of many of my betters."

"What to Expect of Shakespeare" is the title of M. Jusserand's address, and he indicates in a common-sense fashion a few of the things which are not to be expected — things which have led many students, because expecting them, to flounder in metaphysical bogs, and read into the plays all sorts of æsthetic subtleties and intentions which are simply not there. He wrote readily, not groaning in intellectual travail after the manner of Rousseau and Flaubert, and, in the words of his fellow players, "what he thought he uttered with that easiness that we have scarce received from him a blot in his papers." He wrote plays to be acted, to attract audiences, to appeal to the groundlings as well as to the refined, and to produce for their author a competency upon which he might retire to Stratford and end his days as a gentleman. "The idea of his being held later the Merlin of unborn times, the revealer of the unknown, the leader of men of thought and feeling, the life-giver, the pride of his country, never occurred to him, and would probably have made him laugh." We cannot go quite as far as M. Jusserand in asserting that the poet was unconscious of his own genius, for we cannot dismiss the testimony of the sonnets as a mere literary *façon de parler*; but we may readily admit that in the main his aims were practical, but that he did his journeyman work in a spirit which would seem to the average third-rate poet of modern times to denote a lack of self-respect. He was not afraid to make himself "a motley to the view," provided only he could succeed in delighting his audiences.

That Shakespeare has since become all those things to all men that he had little idea of becoming is a tribute to the discernment of posterity rather than to any discoverable purpose in the plays that make manifest his astonishing and opulent genius. They were fashioned, to all outward seeming, to meet the demands of the crowd, — the "boisterous crowd, warm-hearted, full-blooded, of unbounded patriotism, a lover of extremes, now relishing the sight of tortures, now moved at the death of a fly, a lover of the improbable, of unexpected changes, of coarse buffooneries, quibbles, common witticisms easy to understand, loud noises of any sort, bells, trumpets, cannon; men, all of them, of an encyclopædic ignorance." It was a crowd that could swallow anything, and asked only to be amused and thrilled. Hence it was safe to adopt such general rules as that "all antique personages having lived in antiquity are, generally speaking, contemporaries and can quote one another," and that "all distant towns are by the seaside." His public was not disturbed by anachronisms and dislocated geography; why should he permit pedantic scruples to hamper the free flight of his imagination?

We doubt, however, if M. Jusserand does complete justice to the Elizabethan audience. It enjoyed coarseness and brutality and extravagance and buffoonery, but it must also have had a considerable capacity to appreciate the plays it witnessed in their poetical and philosophical aspects. The popularity of Shakespeare would be as unaccountable as that of Aristophanes, upon so narrow a basis as that suggested by our author. His idea is that the beauty and the wisdom of the plays were put into them by Shakespeare to please himself, and not because he had any notion that these qualities would make the plays more acceptable to the public. "To the coarse food his groundlings wanted he added the ethereal food which has been for ages the relish of the greatest in mankind." He did this "because it was in him to do so, because it gave him no more trouble than to put in quibbles, jokes, or massacres, and because experience had shown him that, while it was not at all necessary to success, it did not hurt, and was received with a good grace." But this is too simple an explanation, for if we try to imagine "A Midsummer Night's Dream" and "The Tempest" divested of all that has made them abiding possessions of the race, we cannot think that what would remain would have had much attraction for an Elizabethan audience. In urging this view, M. Jusserand runs counter to what is elsewhere one of his main contentions — that the audience was second only to the poet's genius as a factor in the production of the plays. By what right does he assume that this reaction of public upon producer was effective only in relation to the grosser qualities of the works produced?

"In the course of ages," says M. Jusserand, "while praise and admiration were becoming boundless, an anxious note has been sounded from time to time, the more striking that it came from admirers." Dr. Johnson said: "He sacrifices virtue to convenience, and is so much more careful to please than to instruct that he seems to write without any moral purpose." And Emerson, after admitting that "as long as the question is of talent and mental power, the world of men has not his equal to show," is still impelled to ask: "But when the question is to life, and its materials, and its auxiliaries, how does it profit me?" This is a question that must be met, for the time is long past when the plea of art for art's sake gave it an adequate answer. If we have not gone from the extreme of the Goncourts to the extreme of Tolstoy, we have at least freed ourselves from the narrow notion that art has no concern with morality. We believe, in fact, that morality is the highest concern of art, and its only solid justification; but we have also come to realize that the ethical message need not be obtruded, and, indeed, that the more implicit it remains the more pervasive will be its sub-conscious workings.

All this our author very clearly understands, and states in an argument that could not easily be bettered.

> "For compelling hearts to expand, and making us feel for others than ourselves, for breaking the crust of inborn egoism, Shakespeare has, among playwrights, no equal. Here works that supreme power of his: to bestow life, full and real life, on whomsoever he pleases, to delineate character with so great a perfection that such people as he presents to us we know thoroughly, and what happens to them strikes us the more since they are of our acquaintance; not a passing acquaintance, casually made, soon forgotten, but that of men who will accompany us through life, ever reappearing on the slightest occasion or merest allusion, in tears or smiles, moving us at the remembrance of a happiness and of disasters in which we take part though they be not ours. The fate of a Hamlet, an Ophelia, a Desdemona, an Othello, carries, to be sure, no concrete moral with it; the noblest, the purest, the most generous, sink into the dark abyss after agonizing tortures, and one can scarcely imagine what, being human, they should have avoided to escape their misery. Their story was undoubtedly written 'without any moral purpose,' but not without any moral effect. It obliges human hearts to melt, it teaches them pity."

All morality has its source in the springs of human sympathy, and the truest moralist is he who taps those springs most skilfully. Can it be doubted that such an enlargement of our humanity as is wrought within us by the reading of Shakespeare is one of the most potent influences in the shaping of our own conduct for good?

BUYING CHRISTMAS BOOKS FOR CHILDREN.

There are very few parents who go to the bookstores around the holiday season with any clear idea as to what there is or what they want. Consequently, the publishers take a certain advantage of this ignorance, and attract the eye with ravishing covers — a subterfuge similar to the frontispiece with which they catch the interest of the boy or girl. I have watched children in the public library choosing books from the shelves. Little fingers will run through the leaves, searching for the essential action of the story, usually embodied in the illustrations.

Bookbuyers at Christmas time are very much like these youngsters. Bright color halts them before a counter, where they gaze vaguely around them. "Have you something on football?" they ask, remembering Tommy and his wish. But they do not know, after they have seen the book all garnished, whether or not it is the best book to be had on the subject. Someone, other than the bookseller, needs to assure them that Walter Camp is the authority they want and their son wants; that his account of football is excitement and accuracy combined. For, as far as sport is concerned, all boys are authorities.

We want a clearing-house for shoppers who seek children's literature. The two hundred volumes before me as I write suggest this necessity. "Which shall I take?" they ask, "Barbour's or Pier's athletic story?" They would not run much risk in buying either, for books of this order are of average excellence; the game is the thing. I marvel sometimes at the minuteness of detail in these stories; the zest with which the event is followed, whether on the gridiron, the diamond, or the track. I have noted more than once that men who write for children spend all their energies on the exploitation of outward action, on moral qualities made evident by outward attitude. The characters in their books rarely grow; they are lacking in spiritual perspective. Women, on the contrary, pay keener attention to the spiritual growth of their heroines. In any of the series by Stratemeyer or Tomlinson or Dudley, the incidents alone vary; the hero of last year's book is by no means twelve months older in this year's book. But the girls in the stories by Marion Ames Taggart, Etta A. Baker, and others, lengthen their manners with their skirts. That is the essential difference between the masculine and feminine elements in children's literature.

As a constant reviewer of juvenile books, I can very quickly decide upon an arbitrary classification of the two hundred volumes before me. I could have predicted by last year's output what this year's harvest was to be. To anyone in close touch with the situation, it is evident that the publishers are concerned chiefly with two matters: their travellers have told them that the "series" are easy to sell, since young readers find universal satisfaction in

knowing more and more of a particular hero or heroine; and their ledgers tell them that their greatest profit comes when the books they publish are adopted by school-boards as supplementary reading.

It is therefore evident that there is a "trade-mark" value to literature; in fact, if I am not mistaken, the title of "The Little Colonel Series" has been patented. It is also evident that there is an educational style born of the desire to furnish information suitable to different grades of the modern public-school system. Owing to the latter demand, the juvenile market is flooded with books in which history is foreshortened, in which the classics are re-told, in which the "Tales from Shakespeare," made famous by the Lambs, have been added to by zealous hands, anxious to complete the round of the dramas, and with volumes from which the element of cruelty has been weeded as a concession to fastidious minds.

What has been the result? The foreshortened history, the desire to make a concise story of incidents in a man's life, have deprived children of any distinctive biography — a field which writers might consider to advantage. The informative statement, coupled to a narrative style, has produced books of travel not written in direct descriptive manner, but in dialogue form, where the puppet-characters ask impossible questions and receive encyclopædic answers. It is the survival of the "Guide to Knowledge" and of the Rollo manner, with none of the excellences of the Jacob Abbott genius.

Besides being ruled by the text-book demand, children's literature is being over-edited: first, as I suggested, because of ultra-sensitiveness; and second, because of a false ambition to simplify — an ambition forgetful of the fact that a child's comprehension is far in advance of his capacity or his equipment for reading. Again I repeat Lamb's stricture to Godwin, to the effect that nothing should be kept from children but the *disgusting*. This standard would not please the ethical taste of to-day. Even Mr. Howells, in his introduction for the excellent new edition of "Tom Brown's School Days," deplores the fact that such a good school story — the pioneer of its class — should be marred by the beer-drinking habit among students of the mid-Victorian period!

But I am inclined to believe that literature lives because of its vitality; that to remove the soil around its roots enfeebles it; that modern mildness kills it. And when a book of fairy tales is issued, I immediately turn to "Little Red Riding Hood" to see whether or not children are to have the satisfaction of shrinking over the ravenous wolf. There is an educative value in fear! It is desecration to prune a ballad for the sake of the modern peace societies—to omit descriptive lines from poems in the belief that juvenile readers dislike them.

In other words, I would be faithful to the original — even to the extent of turning to the source for all material used by the professional story-teller. Only last year some daring writer pruned Cooper of the parts the writer deemed boresome; thereby he was content in the belief that he quickened the action. Imagine Thackeray relieved of his characteristic and literary padding! The juvenile market is flooded with such perversions. Even though the publisher has to cater to the tastes of all children, rather than to the taste of a particular child, still the copyright law should protect us from spurious volumes, no matter what the educational plea is. In substance, an editor will say: "The poem is given intact, save in those instances where unessential lines are omitted for the sake of simpler action and of greater clarity." That is usually the volume to distrust.

Were I, therefore, "the average shopper," I should first ask for the season's special editions. Perhaps these will be more expensive than are desired. Still, it were better by far to place in the hands of a boy such an edition as Wyeth's illustrated "Treasure Island," than to have him spend his time on a less expensive and more mediocre story. Such an edition as this of Stevenson's classic is a publisher's luxury.

I cannot blame any particular force for the average level of our children's literature. But among the two hundred books before me, I can take pleasure in selecting a no mean proportion of editions — worthy examples of the publisher's art — of which we may be justly proud. I will accept any amount of harmless frivolity for the sake of such an exquisite example of taste and feeling as Boyd Smith's illustrated edition of "Æsop's Fables."

My experience in library work and in the publishing field leads me to believe that children's literature — even more than adult literature — is affected by the economic situation confronting both publisher and author. The former is nearly always disappointed in the sales of those books into which he has put a personal pride in the manufacture. And the publisher is content to expect small profit in such volumes as Rackham's "Peter Pan" and Parrish's "Arabian Nights." But in order to make such enterprises feasible, he is obliged to bring out a considerable number of average books that will have popular sales. On the other hand, the prices paid for children's literature are as a rule so small that an author either has to write two or three books a year, or be content with scarcely sufficient royalty returns to pay for the labor. And because of the small return, the *good* writer is difficult to procure — unless his book can appeal to young and old alike.

Unfortunately, libraries cannot afford to buy expensive editions. Some twenty-five books on my desk — good matter, and mostly permanent — range in price from two to three dollars. This is not the democratic figure, and for sales the publisher cannot depend too largely upon institutional support. Such a volume as Jerrold's "Big Book of Nursery Rhymes," or the same editor's "Big Book of Fairy Tales," is a rare possession, even for a library. Yet in children's literature the most expensive book is oftenest the cheapest in the end. Buyers should remember this.

My ideals are not so high that I would feed the

juvenile mind wholly with what might be called the permanent books, with what the libraries call "non-fiction." There is a class of literature as necessary to the boy or girl as the newspaper is to the man or woman. I believe in the latest story about last year's sensational polar expeditions; I believe in narratives up-to-date in the latest aëroplane novelties. Books on warships, on handicraft, on boat-sailing, are necessary: they are sexless, appealing to boys and girls alike. But I contend that though each year sees the manufacture of many juvenile books, there are but a mere handful of writers who really know how to tell a story or how to present a subject, unless the "series" formula is followed, and unless an educational demand is fulfilled.

I can find nothing pernicious or perverting in the year's product; publishers in this respect protect the public. But since some libraries have removed "Tom Sawyer" from the circulating shelves, and since peace societies have condemned the gun and the sword, and since ethical teachers have deplored the "strong" element in folk-lore, I may not know just what perverting or pernicious means.

Some years ago the sales of "Mother Goose" were materially decreased by the enormous popularity of "Foxy Grandpa." The Sunday newspaper supplement was responsible for this. But I have found for several years past that publishers are desirous of reinstating "Mother Goose," even if they have not succeeded in rescuing Santa Claus from the restraining hand of the non-sectarian public school. This is one example of their readiness to meet any concerted demand on the part of the public. For some time it has been generally advocated that the Kate Greenaway picture-books should be re-issued. The publishers are now doing this, and it remains to be seen whether the demand — mostly of library origin — was legitimate.

These are random thoughts for the buyer of children's books. The Pratt Institute in Brooklyn has an exhibition every holiday season of the best juvenile literature, old and new. Other institutions conduct similar exhibitions. By this means the parent may examine for herself, and become armed and forewarned. Attend these exhibitions, and you will be confronted by much the same array as I now have before me — only more rigorously weeded out, with the addition of the best that has already been printed. There is much that will satisfy the shopper of the present without considering any of the new publications; were the publishers to decide not to accept anything new for several years, still would the libraries have a rich abundance from the books already in stock to choose from.

I take it that if after reading a hundred stories we find any rising above the general level of remembrance, those are the ones to be accounted permanent. Mrs. Wiggin's "Mother Cary's Chickens" and Mrs. Burnett's "The Secret Garden" are of this distinction.

The situation admits of these conclusions: first, that there are very few people writing for children who really know how to write for them; second, that the larger percentage of writers go about their task mechanically, and according to a formula which may be readily learned after reading a few of the "series" books; third, that educational strictures allow of little novelty; fourth, that fact crowds out imagination — in reality, the free play of imagination is not countenanced in modern education; fifth, that the field of biography is unusually poor; and sixth, that books for the kindergarten age are commonplace and scarce.

Dion Boucicault, advising a young playwright to be more concise in his dialogue, said, "Write it as though each word were part of a telegram, and had to be paid for." And, in a way, that is my advice to the Christmas shopper looking for children's books. Choose them as though each one cost two or three dollars. You will then consider more carefully, and your sixty-cent volume or your gay cover or your "catch" frontispiece will no longer be a snare.

MONTROSE J. MOSES.

CASUAL COMMENT.

THE NIGHTMARE OF DEAD BOOKS more and more disturbs the nocturnal slumbers of the "practical" librarian, and he scans the morning horizon in vain hope of the coming of another Omar out of the East to burn his library to the ground and so relieve him of the distracting problem of what to do with the superseded and never-read volumes that occupy so much sorely-needed space. Of course the incineration of the Alexandrian library is all a myth, as we are now taught to believe, but not a few hold that it ought to have been a veritable occurrence if it was n't. Lord Rosebery, as orator at the dedication of the new Mitchell Library building at Glasgow recently, declared himself overcome with a hideous depression in the face of so enormous a mass of useless printed matter, so vast a cemetery of dead books. He urged the wholesale destruction of the accumulated rubbish of centuries; and Mr. Edmund Gosse, in a later comment on his speech, heartily echoed the speaker's sentiments, even going so far as to pronounce the Carnegie libraries that besprinkle the land a "mixed and doubtful blessing." The appraisal of a library by its quantity rather than quality of books is to be deprecated, as Mr. Gosse says; and the discrimination that is needed in order to make a library rich and valuable in the true sense has "produced in our generation," as Lord Rosebery observes, "a new and a high profession — the profession of librarian." But in this increasing demand for the ruthless destruction of books that have passed the stage of active usefulness, there is of course much that is not to be taken seriously. The older and larger libraries serve a distinct purpose in being the storehouses of printed matter that no single student and no small library can afford to own and keep. The least likely book is occasionally called for by somebody somewhere. Therefore let the great libra-

ries of the world retain their vast collections intact, but let the newer ones heed the outcry against dead books and use every possible precaution to acquire none but living and useful ones. Finally, who would undertake to determine, and by what rule, the books that are sufficiently dead to be cast on the funeral pyre?

* * *

THE OLD-FASHIONED DISCURSIVE BOOK-REVIEW, like Macaulay's "Bacon" or "Clive," sweeping in a wide circle around its central theme and bringing into its net all however remotely relevant material within reach, would present a strange appearance in a modern literary periodical. Yet in some such archaic style is written an excellent article on "Famous Autobiographies" in the current "Edinburgh Review," the very organ that did so much toward developing and perfecting the above-mentioned Macaulayesque type of literary criticism and dissertation. The article in question does not even concern itself with any later autobiography than Herbert Spencer's, the others discussed being Cellini's, Gibbon's, and Mill's, and Rousseau's "Confessions" and Goethe's "Dichtung und Wahrheit." The anonymous writer takes occasion to say some things that were worth saying, and that arrest the attention as one turns the leaves. Referring to the common prefatory apology for seeming egotism on the autobiographer's part, he maintains that "there should be no need for such apology," since "there is no sort of reason why egotism should be inherent in autobiography. That it is often found there is due to the fact that most men cannot talk about themselves except egotistically, for the reason that they are egotistical by nature." Somebody has said, or, if not, let it here be said, that the best autobiographies are those that remain unwritten because of the lack of that slight prick of egotism which, our essayist to the contrary notwithstanding, every autobiographer must feel before he will take pen in hand, but the entire absence of which would put the last fascinating touch to one of the most agreeable forms of prose composition.

* * *

MEMORY FOR POETRY seems to be of a somewhat special sort. Macaulay, with his alleged ability to repeat all of "Paradise Lost," certainly had it in a remarkable degree, as he also had memory for much besides poetry—for the names of all the Popes, for instance, in chronological order from the beginning, and for the names of Cambridge senior wranglers from such time as no other man's memory went to the contrary. The questions-and-answers department of many a daily newspaper often produces striking examples of this poetic memory, so to name it for brevity's sake. A journal now before us prints from a correspondent a twelve-stanza poem recalled "from memories of sixty years ago." This sounds at first rather remarkable, or even incredible; but in reality it is the poems of childhood, the Mother Goose rhymes, for instance, learned without effort and often without intention, that are the easiest to reproduce, whereas the laboriously acquired stanzas of yesterday are too likely to be gone to-morrow. What would not some of us give to be able to repeat and to retain a piece of verse after one reading or one hearing, as perhaps we once could easily do? But like a heaped-up market-basket on a jolting cart, the mind spills first the things last committed to its keeping; and if the journey be long enough and jolty enough, precious little but the very earliest memories remains in the bottom of the basket at last.

* * *

FIRE-EATING POETS have been not few or far between ever since Tyrtæus, the lame schoolmaster from Athens, with his martial strains aroused the Spartans to such a pitch of warlike frenzy that, in their desperate struggle with the Messenians, they finally routed the enemy with great slaughter and drove Aristomenes to the hills. In the present deadly encounter between Italy and Turkey, Signor d'Annunzio is playing the Tyrtæus to his armed countrymen. "I fling my laurels at thy feet, O wingless victory!" he cries in his "Song of the Outre-mer." "The hour has come. Thou smilest upon the land thou hast vanquished. To-day, O Italy, thou art mistress of thy destiny! In the shriek of the storm-bird I hear the eagle of Mars. The cannon sings of thee. Victory hovers over the African shore, that sphinxless desert that awaits the plowman and the sower." The gallant Gabrielle hastens home at the call of war, gives up trying to gallicize himself (after writing his "Saint Sébastien" in French) and snatches at the chance to become an Italian Kipling. "Delenda est Carthago!" quoth Cato the Censor, in season and out of season. "Tripoli must be ours!" cries the poet, in stirring metre and resonant rhyme; while at midnight in his guarded tent the Turk lies dreaming of the hour when Italy, her knee in suppliance bent, shall tremble at his power.

* * *

A MATHEMATICIAN'S LITERARY DIVERSIONS have seldom taken so wide a range and displayed so varied a character as have those of the industrious Professor Archibald Henderson One might almost call him ubiquitous as well as industrious; for wherever there is something doing of a sort to appeal to his book-writing fancy, there he is sure to make his appearance, pen in hand. The compelling personality of Mr. Bernard Shaw attracted him, and now we have an elaborate and much-discussed biography of the man. Mark Twain, many years earlier, drew young Mr. Henderson into the charmed circle of his presence, and when the humorist died a book about him was not long in getting itself written by his ardent admirer. The latest employment for this busy pen has been the translating of Professor Emile Boutroux's excellent study of William James; and a goodly company of readers will welcome the book in its English dress. And all the time Professor Henderson, of the University of North Carolina, occupies his studious hours with pure mathematics, giving only the *horæ subsecivæ* to these literary diversions.

Silence in the library, a fragile thing always desired by readers, but not always easily obtainable, is liable to breakage from three chief causes — the human voice, the too forcible closing of doors, and the over-emphatic impact of human feet against the library floor. The second of these disturbing agencies was largely removed when the observant and inventive sexton of a fashionable church (with its full quota of fashionable late-comers) invented the now all but universal pneumatic anti-slamming device which kindly but firmly forbids the door-banger to effectuate his customary bang. The third noise-producing cause was in good part eliminated by constructing floors of non-resonant solidity and spreading them with hemp matting, linoleum, or other noise-deadening material. In this approximation to perfectly soundless flooring the new Springfield (Mass.) Public Library building has achieved something of note. A one-inch thick concrete layer, made of cement (one part), sand (two parts), and sawdust (three-quarters of a part), has been spread over five thousand square feet of floor; and on this sufficiently elastic surface has been laid cork carpeting, which is firmly held in place by nails, the sawdust constituent of the concrete admitting of their use. To walk on such a floor is next to walking on air. Who now will invent a voice-absorbing gas or vapor, harmless to the lungs but an effectual non-conductor of needless conversation, to be diffused through the atmosphere of public reading-rooms?

* * *

The late William Clark Russell is not commonly thought of as a native of this country, but he was born in New York sixty-seven years ago. His father, Henry Russell, is best remembered as the composer of "A Life on the Ocean Wave" and "Cheer, Boys, Cheer," with other popular melodies. His mother was a connection of the Wordsworths, and had enjoyed in her childhood some acquaintance with Coleridge, Southey, and Charles and Mary Lamb. Hence he came legitimately by his artistic and literary instincts. Tales of mad pranks at school and of a disenchanting experience as midshipman in the English navy have come down to us, also some account of his subsequent voyages to all parts of the world, experiences that equipped him for his life-work as writer of tales of the sea. A term of odious service in a stock-broker's office, however, intervened before he was fairly launched in literature. It appears that a blank-verse tragedy in five acts, entitled "Fra Angelo," was among his first serious essays in authorship, and that it was the last play produced by Walter Montgomery before he committed suicide — which may or may not be a commentary on its quality. At any rate, the tragedy failed to score a success at the Haymarket Theatre, and its author abandoned tragic poetry for more cheerful prose. Journalism, unsuccessful editorship, and other experiments in the world of letters, prepared the way eventually for that brilliantly successful series of sea novels that made Clark Russell known wherever English fiction is read.

The cause of intellectual advance in India has suffered loss in the death of Sister Nivedita a few weeks ago, at Darjeeling in the Himalayas. Miss Margaret Noble, as she was known before joining the Ramakrishna Brotherhood about twelve years ago, was born in Ireland forty-four years ago, being the daughter of a nonconformist minister. Becoming interested in education, she had distinguished herself among the "new educationists" in London, and had founded the Sesame Club when Swami Vivekananda, the first really persuasive apostle of the Hindu faith to visit the west, began a series of lectures in the English metropolis in 1895, two years after his memorable appearance at the Chicago World's Fair. In Sister Nivedita's book, "The Master as I Saw Him," published a year and a half ago and briefly reviewed in The Dial, it is told how she became a follower of the eloquent Indian missionary, and how she went to India in 1898 and became virtually a member of the order of which he was the head. She is said to have led a life of the greatest simplicity, entirely among the natives, to whom she became known far and wide. The teaching of classes of girls and women was her first work, but her active interest in the general cause of culture and progress in the land of her adoption made her also a widely-known lecturer; and when health failed her she resorted to her pen for the expression of her ideas, her influence extending to every part of the country. It is even believed that to her words, spoken and written, is largely due the present growing hope and expectation of Indian nationality.

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The amusing futility of pen squabbles has seldom been better illustrated than by the recent interchange of acrimonious remarks between "The Spectator" and "The English Review." Each party to the dispute observed, or endeavored to observe, the forms of politeness, until the strain toward the end became too great for weak human nature, and some vehement language was indulged in. "The Spectator" courteously prints the most passionate protests against its alleged assumption of the literary censor's functions, and then proceeds to show that it has simply been allowing the enemy "rope enough to hang himself," and we are invited to contemplate the dangling corpse. On the other side, amid the "torrent of words" (as it is called by the journal against which it is directed) our eye catches the following, which might distress and alarm if it did not move to laughter: "There is a pit fouler than any imagined by Dante, a cesspool bubbling and steaming with corruption and all shining with putrid iridescence of hypocrisy — that pool is English morality, and one of the foul bubbles on it the . . ." In a vest-pocket volume, too attractive for the outward adorning of matter so little tending to edification, though indisputably provocative of mirth, the whole dispute has been reprinted for those who care to read or re-read it. "All the World Loves a Quarrel," with "an introduction to one by D. W. Kittredge," bears the imprint of Marwick & Co. of Cincinnati.

The New Books.

The Intimate Life of Theodore Thomas.*

The two volumes, "Theodore Thomas, a Musical Autobiography," published by Messrs. A. C. McClurg & Co. in 1904, shortly after the great conductor's death, are now followed by another, written and compiled by his widow, Rose Fay Thomas, and dedicated to her brother, Charles Norman Fay, as a tribute to his important service to the organization of the orchestra bearing Mr. Thomas's name. It is dated at "Felsengarten," the New Hampshire country home to which Mr. Thomas was devotedly attached, and which in his later years, after the long battle for higher music was won, became his favorite resting-place.

Mrs. Thomas's preface succinctly defines the scheme of the work. She says: "I have endeavored to confine my own part of the narrative to a simple relation of the sequence of events in his career, and to occasional touches which might reveal something of the deeper and more intimate side of his nature known only to those who shared his home. In describing his achievements, I have used, so far as possible, the words of others—chiefly of eminent professional critics or musicians who personally attended the great musical events under his leadership." Mrs. Thomas also adds: "If therefore some inaccuracies have crept in, despite my earnest care and the six years of research I have devoted to the work, I must crave indulgence because of the great difficulty of the task." From an intimate acquaintance with Mr. Thomas and his work, I feel warranted in stating that these memoirs need no apology on the score of inaccuracy. The author has had all the sources of information as to the life and career of her distinguished husband that are available, and she has made use of them carefully and discriminatingly. The two books present all that is known of him that is interesting to the public. The earlier volumes are historical, reminiscent, and biographical, as well as autobiographical on the musical side, besides containing that remarkable half-century collection of programmes which illustrates his masterly ability as a programme maker and the gradual but sure educational development which accompanied their presentation.

Mrs. Thomas's volume is more intimate, and could only have been written by one who shared Theodore Thomas's home and family relationship and was thus cognizant of his inner nature. So far as his career is concerned, it adds little that was not already known. Its supreme value consists in its presentation of the man himself; and this sheds a clear light upon his professional achievements and the determined and genuinely heroic manner in which he compelled success in the face of apparently insurmountable obstacles and most depressing discouragements which would have appalled anyone of less undaunted resolution and invincible purpose. It clearly shows that he set his standard high, and never allowed any opposition or influence to divert him from the course he marked out when he first entered upon the responsible and laborious task of conducting. Ignorant criticism, popular prejudice, professional jealousies, the rancor of those to whom he would not truckle, financial losses, all were faced and overcome by his indefatigable energy, his sound convictions, his rugged honesty, his knowledge that he was right, and his confidence that the public sooner or later would acknowledge his appeal.

Mrs. Thomas has done her work well. She has effaced herself as far as was possible, and from her intimate knowledge and natural sympathy, as well as by numerous extracts from his notes, diaries, and private letters, has given us a most interesting sketch of Theodore Thomas the man, as he was in his home, among his friends, and in his workroom. We learn of his favorite pursuits, the books he read, his passionate love of nature, his lofty characteristics on the human side, as well as the details of his orchestral administration, his relations to his musicians, the exacting study and scrupulous care he expended in preparation, and the finished performance of his duties at the conductor's desk which never suggested the arduous preliminary labor which led up to it.

The orchestra which he organized and held together through so many years of trouble and vicissitudes still remains and conserves his memory, and still retains the high reputation it made under his leadership, though another hand wields the baton. Theodore Thomas lived long enough to enjoy the fruits of his labor, and to see his long-cherished dream of a permanent orchestra in its own home become a reality. All the world knows and honors him as a musician and conductor. Mrs. Thomas's loving tribute will still further endear his memory by giving those who only knew him as a master of music a clearer view of his noble qualities of heart and soul.

George P. Upton.

* Memoirs of Theodore Thomas. By Rose Fay Thomas. Illustrated. New York: Moffat, Yard & Co.

The Age of Milton in English Literature.*

By completing the seventh volume of their great coöperative enterprise, Dr. Ward and Mr. Waller have attained the half-way mark in the undertaking as it originally was conceived. The transition to the next seven volumes seems to be prepared for in a closing chapter, by Professor Harold V. Routh, on "The Advent of Modern Thought in Popular Literature." In this, the discussion mainly turns upon the literature, if such it may be called, of demonology and witchcraft; as if the destructive effects of modern rationalism were here peculiarly significant. But however the case may be with the perspective either of these sixteen chapters, or of the work as a whole, the seventh volume probably contains more substance having a general interest than any preceding; and it contains more than any subsequent volume is likely to offer, at all events until the fourteenth brings us almost to the actions and personages of our own day.

The interest of the seventh volume is partly due to the absence of an over-refined theorizing about literary movements and tendencies, but to a great extent arises from the number of authors here discussed who are known to the general reader. Professor Moorman leads off with an acceptable chapter on Herrick, Carew, Suckling, and Lovelace, and is followed by the Rev. F. E. Hutchinson, who deals with "the sacred poets," —Herbert, Crashaw, Vaughan, and the rediscovered Traherne. Other names that appear are those of Waller, Denham, and Cowley, Milton, Bunyan, Sir Thomas Browne, Izaak Walton, Hobbes, and Jeremy Taylor. It is true, the pages on George Herbert are not in the style of that American expositor whose name for various reasons never can be dissociated from the name of the poet. It is true also that the discussion of Milton is not from the hand of Canon Beeching, who must be considered the first choice for a treatment of this subject. But there is more than one article, like that of Professor Spingarn on Jacobean and Caroline Criticism, where the selection could not have been more fortunate, the writer being known, and having long been known, for his special attainments in the field. It is the emanations of special competence that alone make a book or chapter glow with real interest.

The sub-title of the volume, "Cavalier and Puritan," perhaps is not well chosen, since the main authors who are treated in it do not in every case fall neatly into one or the other compartment. Milton, for example, who believed in monarchy, yet constrained himself to serve the Commonwealth, had absorbed too much of the culture of Italy to be called with any exactness a Puritan; as he had absorbed too much from the Neoplatonists, and was too much in sympathy with certain Alexandrian tendencies, to be thought of as purely Hellenic, or to be regarded as essentially Hebraic—though a greater than Professor Saintsbury so regarded him.

Professor Saintsbury does not, indeed, appear to have formed any unified notion of Milton as an individual, or even to have recognized the need of trying to form one. That is a negative censure. Since the chapter on Milton ought to have been a powerful, constructive, sympathetic essay, the most noble and serious contribution to the volume, giving life to the whole, one is forced to describe it in more positive terms. I have tried to think of suitable epithets for it other than the words "shallow" and "vulgar," but I regret to say that I have not found them. The author patronizes Milton, he assumes an air of scientific indifference in judging one whom he ought to love and reverence, and—the inevitable result when we estimate a lofty character by the standards of the herd—his criticism tends to be destructive. Milton (who lost his eyesight in the service of his State) "*blended* an excessive and eclectic draught on books and on fancy with an insufficient experience of life." What does "life" mean? "An Aspasia-Hypatia-Lucretia-Griselda, with any naughtiness in the first left out, and certain points in Solomon's [?Lemuel's] pattern woman added, might have met Milton's views. But this *blend* has not been commonly quoted in the marriage market." "The remarkable *blends* of Milton's character which are important to the comprehension of his work require notice." Although "it must not be supposed . . . that Milton's temperament was essentially or uniformly morose," and although "his youngest daughter . . . described him as excellent company, especially with young people," yet "nothing but amiable paralogism can give Milton an amiable character." "His temper may be repellant, and can hardly be attractive." In their substance, the remarks on Milton as a poet are commonplace, and there is no adequate endeavor to show the essential connection between his learning and his poetry, or between his poetry and

* The Cambridge History of English Literature. Edited by A. W. Ward and A. R. Waller. Volume VII., Cavalier and Puritan. Cambridge, England: University Press. New York: G. P. Putnam's Sons.

his prose. We may confine ourselves to a little of what is said about the prose.

"That some of Milton's prose passages are among the finest in English is hardly denied by anybody." But Professor Saintsbury has no time to delay on these. "On the whole, the two sentences, 'Salmasius is an old fool,' and 'Morus is a rascally and vulgar libertine,' represent the whole gist of the two *Defensiones* and their supplements, watered out into hundreds of pages, with floods of bad jokes, trivial minutiæ, and verbose vituperation." The one example of Milton's prose that is quoted in this chapter is taken for the purpose of showing him at his worst; and for an example of those qualities which make serious students of English love his prose we must turn to the article of the Rev. John Brown on Bunyan and Marvell.

Is Professor Saintsbury's Milton the character that was studied and divined by Wordsworth with the loving familiarity of a scholar and the sympathetic insight of a poet? Is this the Milton who should return to teach us not only "virtue," "power," and "freedom," but "manners" as well? Or has Professor Saintsbury forgotten that he is writing for a work that prides itself upon historical perspective? Since he does not always substantiate his sweeping generalizations with convincing evidence, we may answer opinion with opinion, letting the reader take his choice.

"The man," says Coleridge, "who reads a work meant for immediate effect on one age with the notions and feelings of another, may be a refined gentleman, but must be a sorry critic. He who possesses imagination enough to live with his forefathers, and, leaving comparative reflection for an after-moment, to give himself up during the first perusal to the feelings of a contemporary, if not a partisan, will, I dare aver, rarely find any part of Milton's prose works disgusting . . . . These general observations, without meditation on the particular times and the genius of the times, are most often as unjust as they are always superficial."

Professor Saintsbury is, it seems to me, much more in his element in dealing with Sir Thomas Browne in Chapter X., on "The Antiquaries." But his powers and attainments by no means appeal to American readers in such a fashion as to make clear to them why, in this monumental history of English literature, he should have been singled out above all other scholars to write the main articles upon three out of the four chief English poets down to Milton. His warmest admirer could hardly maintain him to be a first-class authority upon either Milton, Shakespeare, or Chaucer. It is a relief to pass from his utterances upon Milton to his article (Chapter IV.) on the "Lesser Caroline Poets," where his previous studies are bound to win him a more respectful hearing.

But it is a greater satisfaction to come to those pages which have been reserved for notice at the close of this review. The career and writings of Bunyan, perhaps, require as much sympathy from a modern critic as do those of Milton. It may be easier, for instance, to pick out "grotesque stories and somewhat coarse passages" from "The Life and Death of Mr. Badman" than to say with understanding that the allegory "yet bears the characteristic marks of Bunyan's genius, and is admittedly a work of power." The Rev. John Brown brings to his task of interpretation the very qualities that the case demands — sympathy, a steady belief in the dignity and high importance of Bunyan's work as a whole, and an exhaustive knowledge of all the details. He has been engaged in the study of his subject for almost half a century. At the end of twenty years he wrote the standard biography of his favorite author, having enjoyed singular advantages in the preliminary research. Twenty years later he edited "Grace Abounding" and "The Pilgrim's Progress" in a volume containing definitive texts of both (1907). And now in fourteen pages of this uneven history he gives us the best account of Bunyan that has ever appeared. Brief though it is, it could hardly be more complete. There is not the slighest evidence of haste, or constraint, or faulty perspective. Everything falls as naturally into its place as if Bunyan himself had moved the pen; so that we may apply to this essay what its author says of Bunyan's masterpiece: "It has been said that 'The Pilgrim's Progress' was the last English book written without thought of the reviewer. . . . But, while the book thus sprang into being, effortless and fair like a flower, it is not wanting in proportion or dramatic unity." Such scholarship as that of Dr. Brown may well be called the plant and flower of light.

LANE COOPER.

MR. S. C. WOODHOUSE'S "English-Greek Dictionary" (Dutton) is mainly of the Attic dialect, although a few Homeric, Herodotean, and Aristotelian words are included. It is a volume of more than a thousand pages, and its use is only for the translation of English into Greek. A remarkably clear typography makes the page unusually inviting.

The Liberator of Italy.*

A year and a half ago the writer had the pleasure of reviewing for The Dial (May 16, 1910) Mr. G. M. Trevelyan's very interesting and useful account of Garibaldi's part in the decisive happenings of 1859–60, entitled "Garibaldi and the Thousand." A previous volume by the same author had narrated "Garibaldi's Defense of the Roman Republic"; while the third and last of the series, "Garibaldi and the Making of Italy"—the book with which this discussion is chiefly concerned—covers the period extending from the capture of Palermo, in June 1860, to the return of the Liberator to his island farm on Caprera, in November of the same year, after the capture of Gaeta and the almost unanimous acceptance of Victor Emmanuel's government through a plebiscite had made United Italy a certainty. As the titles indicate, the series deals not so much with Garibaldi's life as a whole, as with three short periods from his life; and yet the periods are so well chosen and their discussion leads so naturally to incidental treatment of what preceded and what followed, as cause and effect, that we have the whole Garibaldi before us when we are through, with perhaps not a great deal more difference of emphasis than the relative importance of various epochs and incidents justifies.

This concluding volume is happier than its forbears in the time and circumstances of its publication. The world is, for two reasons, especially interested in things Italian at the moment: Italy has this year been celebrating the fiftieth anniversary of her birth, which happy event is dated from the official proclamation of the united Kingdom in 1861; and her campaign against Turkey has in the last weeks turned all eyes toward her. The cynically-inclined might hint that her present activities have little in common with her brave and generous struggles of the earlier date; but it is not necessary to approve in order to be interested, and the new monograph should profit from the date of its publication, widely different as it is in character from the books which commonly depend on the event of the day for their sale. Garibaldi is a remarkable example of a romantically interesting leader who yet accomplishes seriously important results. George Washington and Frederick the Great were builders of nations, as he was; but both were incurably prosaic. Lord Byron is a glorious figure in the annals of Greek liberty, but the liberties of Greece would probably have got on nearly or quite as well without him. The Italian, for all his powerful appeal to the imaginations of men, was in his way one of the world's greatest and most gifted generals. His tactics at the battle of the Volturno form one of the most instructive of lessons in military strategy. It is true that his art had its limitations, that he never showed remarkable abilities except in a certain irregular style of warfare with a small force under his command. He is one of those one-sided geniuses whom God seems to send at a special moment to do a special work which no one else could do. It is true also that he did not show his special abilities in the same degree through his entire active life. As a leader he seemed to fail early, while he was still physically in his prime, and to become as "out of date" on the battle-field as that infinitely pathetic old apostle, his co-worker Mazzini, had long before become in the councils of the nation's builders.

Garibaldi's work during the six months in question was the arousing of Southern Italy and the preparation of Victor Emmanuel's conquest of the Kingdom of Naples. And he was able to smooth the way for this glorious event, not so much by any actual conquest of his own, not so much even by any preparation of men's minds, as by the fear his successes aroused in the breast of Cavour. That astute statesman grew alarmed lest the Dictator of Sicily, if he became dictator of half of Italy as well, would find it neither necessary nor advisable to surrender his hard-won dignity to another, and that Victor Emmanuel might be no nearer the crown of the United Italies if Garibaldi conquered the Kingdom of Naples than if it remained subject to Francis II. And so the strong Piedmontese army marched down from the north to do what Garibaldi and his irregulars had not been able to do; yet all they did was Garibaldi's doing.

The story in its broad outlines is a familiar one; but there are details and undercurrents which this untiring student of obscure and neglected documents is bringing to the light of popular knowledge. Thus we are relieved to learn that the difficulties and disagreements between the Piedmontese government and the Liberator were sometimes more apparent than real. For example, on the 22d of July King Victor Emmanuel sent a letter to the Dictator of Sicily warning him not to cross the Straits of Messina; and with this published letter went another in his own handwriting which was to be privately delivered, and which read as follows:

"Now, having written as King, Victor Emmanuel

*Garibaldi and the Making of Italy. By George Macaulay Trevelyan. New York: Longmans, Green, & Co.

suggests to you to reply in this sense, which I know is what you feel. Reply that you are full of devotion and reverence for your King, that you would like to obey his counsels, but that your duty to Italy forbids you to promise not to help the Neapolitans, when they appeal to you to free them from a Government which true men and good Italians cannot trust; that you cannot therefore obey the wishes of the King, but must reserve full freedom of action."

A comparison of Garibaldi's famous reply with this quiet hint shows that one is but a highly embellished paraphrase of the other. And in the same connection, the incident of the meeting of young Ashley with Cavour is both eloquent and delightful.

"In the course of the morning the Piedmontese vessel *Authion* appeared off Salerno and set ashore Evelyn Ashley, son of the good Lord Shaftesbury, and private secretary to Lord Palmerston. The young man, to the intense delight of his chief, had gone out to spend his holidays with Garibaldi instead of with the partridges. A few days before, Ashley had presented himself to Cavour in Turin, with a letter of introduction from the British Prime Minister, and had asked where he could find Garibaldi. 'Garibaldi! Who is he?' said Cavour, with a twinkle in his eye. I have nothing to do with him. . . . He is somewhere in the Kingdom of the Two Sicilies, I believe, but that is not, you know, at present under my King."

Garibaldi and Cavour were the absolute extremes of hot enthusiasm and calculating shrewdness; but there was never (until the great Premier's death left a delicate task in unworthy hands) any real danger that the enterprise would fail because two distinct agencies were working at it. Professor Thayer's life of Cavour may help us to a more intelligent appreciation of that much-abused kingdom-builder; but Mr. Trevelyan, enthusiastic biographer of Cavour's bitter enemy as he is, has warned us repeatedly that Garibaldi's abuse of the Premier was due in great measure to lack of knowledge of the real facts, and that Cavour, incompatible in temperament and contradictory in policy, was working as earnestly toward the one great end as Garibaldi himself could have been doing.

The author is fond of qualifying Garibaldi as a "poet," and of enlarging on the pleasant touches that give his delightful personality its relief. Thus, Colonel Bosco, sent from the mainland to Sicily to retake Palermo, had boasted that he would enter that city on the horse of Medici, the Garibaldian commander. When Bosco was defeated and captured, Garibaldi decided that poetic justice demanded Medici's entrance into Messina on Bosco's horse; and the pageant went off as he had planned it, with the unhorsed boaster walking at the tail of the column, muttering invectives and pulling his formidable moustaches. The Englishman Peard was frequently mistaken for the Dictator, and on one occasion, when it had seemed excellent policy to encourage the deception, the real Garibaldi greeted the assumed one with "Viva Garibaldi!" and shouts of laughter. And about this severely-documented record of research play the curious masculine figure of the female apostle Jessie White Mario, "that excellent creature of the Lord," Alexander Dumas the well-intentioned but ludicrous, Nino Bixio the fire-eater, given to breaking his best friends' heads and then apologizing in tearful contrition, and a hundred others quite as charming; so that though we have no reason to criticize the historian's plan we cannot help something like disappointment that he decides to stop here with so interesting a theme.

No book of purely human origin ever stood all tests; but it would seem that so thoroughly-done a piece of work as this might have gone somewhat more deeply into the causes of certain conditions which are curtly stated and passed with scant discussion, or without it. Why, to put the question that haunted the reviewer most persistently, should Garibaldi have met with such general support from the civilian population of the Kingdom of the Two Sicilies, while the regular soldiery, even the soldiery of native birth, opposed him almost to a man when they were perfectly free to choose sides? The book is no mere narrative of happenings; it ploughs vigorously through the most stubborn roots of tangled cause and motive; and by the standard it sets for itself, the unanswered Whys are numerous enough to cloud somewhat the pleasant impression of the whole.

ROY TEMPLE HOUSE.

A GREAT BOOK OF WESTERN EXPLORATION.*

It was a happy inspiration of the Champlain Society of Canada to include Hearne's Journey in their series of publications, and a happier one to intrust the editing of the volume to Mr. J. B. Tyrrell, the well-known Canadian explorer. To anyone familiar with the narrative of Hearne's expedition to the Coppermine, it must have been matter for regret that the book

* A JOURNEY FROM PRINCE OF WALES'S FORT IN HUDSON'S BAY TO THE NORTHERN OCEAN, in the Years 1769, 1770, 1771 and 1772. By Samuel Hearne. New edition, with Introduction, Notes, and Illustrations, by J. B. Tyrrell, M.A. Toronto: The Champlain Society.

in its original form was practically inaccessible to the majority of readers, being found only in the larger reference libraries and in a few private collections. Among printed records of famous Western explorations, not one rivals in sheer human interest this story of Samuel Hearne.

Unlike Alexander Mackenzie, Hearne was not a great leader of men, and hardly a great explorer. Mackenzie by his own masterful personality and indomitable energy forced a way through countless obstacles to the shores of two great oceans. His men grumbled at the hardships they were forced to endure, and sometimes lost heart for a time when nature seemed too much for them; but they dared not rebel. They both feared and admired their leader. Hearne lacked neither personal courage nor endurance, but he had little or no control over his unruly native followers. The real leader of his expedition was the remarkable Chipewyan chief Matonabbee, whose attitude toward Hearne seems to have been an odd mixture of affection and contempt. Mackenzie organized and carried out his two explorations without any outside assistance — in fact, in spite of the tacit opposition of the partners of the great fur-trading company to which he belonged. Hearne, on the other hand, was equipped and sent forth by the Hudson's Bay Company, with definite instructions as to what he was to do in every possible contingency. He was, in fact, over-burdened with instructions, as he dryly points out in his Introduction. Nevertheless, if Hearne's actual achievement was inferior to that of Mackenzie, his manner of telling about it is vastly superior. Mackenzie's style is dry and sometimes labored. His one great object was to reach his goal, and he ignored everything that had no direct bearing on his journey or its speedy completion. His men, white and red, were merely pawns in the game. We get no glimpse of their personalities, and hear little of the tribes visited by the way. But Hearne, if he could not control his native companions, took the keenest interest in their individual and tribal characteristics; and his account of the tribes of the extreme North remains to-day, after a lapse of two and a quarter centuries, the best available. He was untiring in his study of the manners and customs of the northern Indians, and never missed an opportunity of questioning them. All this material he preserved in his narrative, and put together with the skill of a born story-teller. He makes us see the things he saw, the places he visited, the native games and ceremonies he witnessed, the men and women he met by the way. There is nothing more graphic in the literature of travel than Hearne's description of the massacre of the Eskimo at Bloody Fall, and nothing more living than his picture of the manly and sagacious chief Matonabbee.

The peculiar appropriateness of entrusting the editing of this edition of the "Journey to the Coppermine" to Mr. J. B. Tyrrell is brought out by Sir Edmund Walker in the Preface:

"Mr. J. B. Tyrrell began his work of exploring in Northwestern Canada in 1880, and during the ensuing fifteen years he made many important additions to our knowledge of the geology and geography of what is still the least known part of Canada. In 1893, accompanied by his brother, Mr. J. W. Tyrrell, as his assistant, he traversed the so-called Barren Grounds from Lake Athabaska eastward to Chesterfield Inlet, and from there his party paddled in canoes down the west shore of Hudson Bay to Fort Churchill. Of the 3200 miles thus traversed, 1650 were previously unsurveyed and unmapped From Fort Churchill Mr. Tyrrell walked eight or nine hundred miles on snowshoes to the southern end of Lake Winnipeg. In 1894 he again crossed the Barren Grounds, this time travelling from the north end of Reindeer Lake to a point on Hudson Bay, about 200 miles southwest of Chesterfield Inlet. Thence he went to Churchill as before in canoes along the open coast. From Churchill Mr. Tyrrell again, by another route, walked on snowshoes to the southern end of Lake Winnipeg. On this journey he travelled about 2900 miles, of which 1750 were by canoe and 750 on snowshoes. Almost the whole journey was through perfectly unexplored country. For the geographical work done in these two years he was awarded the Back Premium by the Royal Geographical Society of London."

In reply to an enquiry whether any other white man had visited the regions described by Hearne, Mr. Tyrell himself writes:

"I happen to be the only one since Hearne who has conducted explorations in the country lying between Fort Churchill and the eastern end of Great Slave Lake and south of latitude 63° N. Except Hearne, I and those who have accompanied and assisted me are the only white men who have crossed that great stretch of country, north of a line between the mouth of the Churchill River and Lake Athabasca and a line between the east end of Great Slave Lake and Chesterfield Inlet. Absolutely the only information that I had about the region when I visited it, other than what I had secured in conversation with Indians, was contained in Hearne's book. My last journey was made sixteen years ago, and no white man has since travelled across that country. With the building of the railroad to Fort Churchill, it will doubtless soon be visited. Since I made a survey of Chesterfield Inlet and its vicinity, my brother Mr. J. W. Tyrrell, has crossed from the east end of Great Slave Lake by the Hanbury River to Chesterfield Inlet, making a survey as he went, and the Royal North West Mounted Police have sent parties from the Mackenzie River to Hudson Bay along this route, using my brother's maps as their guide. It is hardly necessary to say that a magnificent field for exploration is still left in that far northern country."

In his admirable Introduction, Mr. Tyrrell has brought together all that could be gleaned from widely scattered sources as to the life and achievements of Hearne. One particularly interesting find is an obituary notice which he discovered in the 1797 volume of the "European Magazine and London Review," and which contains the only known account of Hearne's early life, before he went forth to discover the Coppermine. Hearne's text has been illuminated by a number of valuable foot-notes, those of a geographical or ethnological nature being by Mr. Tyrrell, and those bearing on natural history by Mr. E. A. Preble, of the Biological Survey, Washington, who spent a summer on the west shore of Hudson Bay north of Churchill, and several other seasons in the Mackenzie River country and the region north of Great Slave Lake. To the original illustrations of Hearne's Journey, Mr. Tyrrell has added a number of his own photographs of the Barren Grounds, and several additional maps. Altogether this new edition of one of the most fascinating among the older books of travel is creditable alike to the editor, to his colleague Mr. Preble, and to the Champlain Society.

LAWRENCE J. BURPEE.

A SOUTHERN WOMAN'S RECOLLECTIONS OF SIXTY YEARS.*

"Recollections, grave and gay" is the apt and predictive title chosen for the volume of Reminiscences by Mrs. Burton Harrison. "Grave and gay" incidents are well mingled in this interesting and readable book. The earlier chapters introduce the reader to Virginia before the War, and to several of her aristocratic families, some of whom were kin to Mrs. Harrison. In direct and intimate style she recalls her girlhood as Constance Cary, at Alexandria and Vaucluse, the ancestral home of the Fairfax family. Genealogical data, sometimes seemingly too detailed, are enlivened by racy accounts of romances and festive hospitality. The author explains: "I am making no attempt to record chronologically the events of my modest experience in childhood. I am simply writing down, as they drift to me out of the mists of memory, things about people most familiar to me, thinking it may interest readers as a page torn from old-time chronicles of American social life before the War."

There are occasional reminiscences of universal interest, like the author's recollections of Henry Clay, and her impressions of Abraham Lincoln,—the "power of his personality" and "the summer lightning smile which played over his rugged face" leaving upon her a life memory of the White House levee which she attended, as a young girl, where foreign ministers in regalia crowded against backwoodsmen in flannel shirts and "Sunday coats."

With the first notes of war, and the battles of Bull Run and Manassas, conditions changed rapidly from abundant luxuries and gayety in Southern homesteads to scenes of ruined estates, physical suffering, and mental anguish. One feels the thrill of patriotism and the spirit of undaunted loyalty of the women of the Southland, as Mrs. Harrison portrays their glad exchange of their beautiful homes for shelter in barren inns and wayside cabins, that they might thus be near to nurse and to nourish their wounded soldiers. Vivid scenes are reënacted at the improvised hospitals at Culpepper Court House, and at Camp Winder, where Mrs. Harrison's mother was nurse-in-charge and her daughter Constance was a brave and resourceful attendant.

Many of the Recollections cluster about Jefferson Davis, from his inauguration at Richmond, with enthusiasm and hope, to the scenes of his final arrest, imprisonment, and release. Mr. Burton Harrison, a Virginian by birth and a Yalensian by training, left his position as professor at Oxford University, in Mississippi, to become the private secretary of Jefferson Davis. With deep affection for his chief, and haunting memories of him, Mr. Harrison has related the incidents of the capture of Davis and his staff, and Mrs. Harrison has wisely incorporated portions of this narrative into her volume.

Another dramatic incident is told in Chapter V.—a journey of the young Southern girl and her aunt to Washington to carry family papers and securities, making their way over swollen streams, suffering extreme cold, hunger, and fatigue, compelled to return as prisoners of war, crossing the Rappahannock at wild flood-tide by stepping in the darkness from tie to tie on the railway bridge. Side-lights upon Southern generals are mingled with frank confessions of romantic meetings and the yearnings of girlhood for new "finery." The omens of evil which preceded the marriage of beautiful Hetty Cary and General Pegram, and the tragic sequel in the husband's fatal wound three weeks after the wedding, are related with tender sympathy. In

*RECOLLECTIONS, GRAVE AND GAY. By Mrs. Burton Harrison. New York: Charles Scribner's Sons.

the burning and looting of Richmond perished the author's first published book. With inherited tastes and ambitions, she had contributed, during the War, several tales and verses to Southern periodicals; but her professional literary work was postponed for many years.

The close of the War gave respite from the physical strain, and a feeling of gratitude that her mother and her brother, who had been a midshipman, had escaped fatalities; but she bore a burden of great anxiety for Mr. Burton Harrison during his months of solitary imprisonment at Fort Delaware as an accomplice of Jefferson Davis. After the release of her lover she passed a year abroad with her mother, studying music and preparing for her wedding which took place at her uncle's home in Morrisiana.

The later chapters of this book reveal social New York of the last quarter of the nineteenth century. There are detailed descriptions of local customs, social leaders, and musical and literary clubs. To the home of Mr. and Mrs. Harrison, in proximity to Gramercy Park with its coterie of literary neighbors, came men and women of distinction in varied professions. The attainments of Mr. Harrison in law and statecraft, and the social and literary interests of Mrs. Harrison, are suggested without conceit. Personal glimpses are given of prima donnas and actresses of earlier and later fame—Ristori and Clara Louise Kellogg, Ellen Terry, Booth and Modjeska, Coquelin and Mrs. Fiske. Besides her short stories and longer novels, like the anonymous "Anglomaniacs" which was one of the "best sellers" of its day, Mrs. Harrison has written skilful verses and a few successful plays, notably "The Unwelcome Mrs. Hatch." Her reminiscences include also her service on pioneer boards of hospital visitation, activities in household decorative arts and in amateur theatricals. With a light pen she portrays social life in Washington and London, and a "Loop around Europe" with her husband and son. Interesting acquaintances were also made during the three winters in southern Europe, following the death of Mr. Harrison in 1904. And so the narrative runs on, sometimes seriously and again in the vein of kindly gossip about personalities abroad and at home, until it stops suddenly and yet naturally, with the author's words: "In our busy world, events go on accumulating till there seems no way to call a halt in a chronicle like this save by laying down the pen; and that I proceed to do."

ANNIE RUSSELL MARBLE.

PARIS UNDER EIGHT RÉGIMES.*

"Eight régimes" is perhaps not the way to put it—since two of them were revolutionary. Still, the revolutionary regimen is the most trying of all, when you come to that. The essential point is that we see Paris, in the "Recollections of a Parisian," through the eyes of a "typical" Parisian. It follows, therefore, that Dr. Poumiès de la Siboutie was a provincial born—coming of "an old bourgeois stock in the town of Périgueut." Born on the eve of the great revolution, when he went up to Paris as a medical student, in 1810, he found ruin and desolation.

> "The churches and convents were dilapidated, deserted. On their walls, as on those of many public buildings, could be read the legend: 'National Property. For Sale.' As late as 1833 a like inscription was still to be seen in the southern tower of Notre-Dame."

The young man's disillusionizing impression of Paris, "the city of his dreams," is significant, for he did not go up to the capital in the spirit of a reactionary: on the contrary his father was a republican, albeit a moderate of moderates; and he himself had sung the stirring music of the movement—"Ca ira" and the "Marseillaise." Indeed, when the time came to expel the Bourbons for the second time, the lively Doctor was only too glad to wish Charles X. godspeed—and to credit the good intentions of Louis Philippe, for whose rule he is an apologist. But nothing is more interesting than the manner in which conservatism gains upon the diarist. He sees only crime and futility in the revolution of 1848; and though, later on, he voted to make an emperor of the Prince-President, it is easy to see that his thought was only to steady France,—that he entirely lacked enthusiasm. The last words in this book—the last written by him, that is—express the prayer: "May God protect France!"

But this is not a "preachy" volume, nor one devoted to political theory. On the contrary, what one specifically notes about the author's politics is his liberality—his toleration, his possession of a degree of sweet reasonableness seldom matched in France. One enjoys, in the book, the intimate glimpses into the life of the periods to whose dramatization Balzac devoted himself: from the Revolution through the reign of the Citizen-King. His account of boyhood

*RECOLLECTIONS OF A PARISIAN (Docteur Poumiès de la Siboutie) under Six Sovereigns, two Revolutions, and a Republic (1789–1863). Edited by his daughters, A. Branche and L. Dagoury. Translated from the French by Lady Theodora Davidson. New York: G. P. Putnam's Sons.

impressions of the Revolution, as it occurred in a province, in itself makes the book worth owning. But one enjoys, too, the many unstaled anecdotes of city, salon, court, and hospital. There is great simplicity in the narration. "As I do not aspire to the position of an historian," writes Dr. Poumiès, "and only wish to relate what happened under my own eyes, I will pass at once to the events of February." This sentence suggests better than any word explanation what is the nature of these "Recollections." They are undistinguished by phrase-making or fireworks. On the other hand, they are exceedingly well translated, and there is, besides a general index which I have put to the test, a brief biographical index.

WARREN BARTON BLAKE.

RECENT FICTION.*

Mr. John Oxenham is a novelist who is rarely disappointing, and "The Coil of Carne" is one of the best books he has ever written. It is a fine example of the old-fashioned novel, which makes it particularly refreshing in these days when our fiction is mostly concerned with dull themes taken from contemporary life, and is too frequently disposed to run amuck among the moralities. Here is good romantic stuff, seized upon with zest, and vigorously fashioned into a complication that never permits our interest to flag. The book has many times reminded us of Kingsley's "Two Years Ago," and may not unfittingly be mentioned in the same breath with that fine old specimen of healthy and warm-blooded invention. The period is the same, with the Crimean War for a background, and the west coast for a setting; otherwise there is no definite resemblance. The story begins with the Regency, when Denzil Carron of Carne, slaying a man in a gambling quarrel, finds his only safety in exile, and leaves England never to return. His father, Sir Denzil, hears the news, and realizes that his hopes for his house are forever blighted by this one mad act. Now the son has quite recently been married, and at just this time his wife dies at Carne after giving birth to a boy. But he has also carried on an amorous intrigue with the daughter of the housekeeper at Carne, who believes that she has been made the really lawful wife, and she also gives birth to a boy at about the same time. When Sir Denzil retires to his ancestral home to pass the remainder of his days in grim seclusion from the world, he asks to see his heir, and the two boys are brought in, one by the housekeeper and the other by her daughter, and both women protest that they do not know which is which. There is no doubt whatever that they do know, but they keep the secret, and every effort to discover it is baffled by their stolid resistance. The daughter soon disappears from the scene, to reappear many years later as a famous dancer and the morganatic wife of a Russian grand duke. The boys are named Jack and Jim, and the mystery of their parentage constitutes "the coil of Carne." They have a neglected childhood, and are growing up as young savages, when a new curate comes to the parish, takes them in hand, and makes men of them. They develop into fine specimens of manhood, generous and high-spirited, enter different arms of the service, and lay their hearts at the feet of the curate's sister, who has grown up with them as their playmate. All this time, they believe themselves to be twins, and have no suspicion that there is any mystery about their parentage. Then comes the war in the East, and the latter third of the book tells of their part in the happenings of the Alma and Balaclava and Sebastopol. Jim is one of those who share in the wild charge of the Light Brigade, and afterwards becomes a paroled prisoner in Sebastopol during the siege. The coil is finally cut by a bursting shell, which kills Jack and tears off one of Jim's arms. When he returns to Carne, the old housekeeper is dying, and her last delirious words are these: "So t' rut un's come back, after awl!" This is as near as we ever come to the solution of the puzzle. Many matters essential to the action have been omitted from this brief summary, but we have given enough to show what fine material the author has had to work with, and we wish to emphasize once more the fact that he has put it to splendid romantic use.

The desire of a childless couple for offspring is the motive about which Mr. Robert Hichens has constructed the very voluminous novel entitled "The Fruitful Vine." It is not a motive

*THE COIL OF CARNE. By John Oxenham. New York: John Lane Co.

THE FRUITFUL VINE. By Robert Hichens. New York: Frederick A. Stokes Co.

TODDIE. By Gilbert Watson. New York: The Century Co.

HILDA LESSWAYS. By Arnold Bennett. New York: E. P. Dutton & Co.

A SAFETY MATCH. By Ian Hay. Boston: Houghton Mifflin Co.

THE NINE-TENTHS. By James Oppenheim. New York: Harper & Brothers.

KENNEDY SQUARE. By F. Hopkinson Smith. New York: Charles Scribner's Sons.

THE IRON WOMAN. By Margaret Deland. New York: Harper & Brothers.

which easily lends itself to romantic treatment, and its possibilities hardly justify the five hundred pages which are written around and about it. The couple are an Englishman and his wife living in Rome. The man has forsaken the diplomatic service in a moment of petulance—he had wished an appointment to Vienna, and had been offered one at Stockholm instead—and has become an idler with a gnawing ambition. The woman is an enigmatical beauty, who feels that she cannot retain her husband's love unless she bears him a son, and, that consummation failing, plunges into bridge and other social distractions. This is the situation which is interminably prolonged until the woman at last succumbs to temptation, and enters into an intrigue with an Italian lover. A child is born, and Sir Theodore supposes it to be his own. Then the mother dies, and the truth comes out. The shock of this discovery is modified for Sir Theodore by the realization that his wife's fault had resulted from an excess of wifely devotion, and, conscious of his own shortcomings in the marital relations, he cries, "She was better than I," and there the story ends. As an intimate picture of Roman society, done in great detail, the book is a pronounced success, of much the same sort that was achieved by Marion Crawford in the same field. It has both truth of fact and distinction of style, but it is lacking in the passionate sweep and poetic charm that the author has been able to put into the better of his previous works.

For a quiet study of Scotch character, relieved by humorous glints, a good deal is to be said for Mr. Gilbert Watson's "Toddie." The scene is St. Andrews, and Toddie is the major's caddie. Both are misogynists, but the major shows signs of weakening, and Toddie views with alarm his master's increasing intimacy with Miss Charity of the manse. Her maid Devina is also much concerned about the symptoms exhibited by her mistress, and enters into an offensive and defensive alliance with Toddie to avert the threatened matrimonial calamity. But the outcome is that Toddie and Devina learn something new about themselves, and each of them gives up his most cherished convictions about the other sex. After this defection from the defence, there is nothing for it but that the major and Miss Charity should also pair off. The twofold complication is thus straightened out, and the manner in which it is done is both deft and beguiling.

The chief artistic defect of Mr. Arnold Bennett's "Clayhanger," as we pointed out at the time of that book's appearance, was its failure to account for Hilda's mysterious conduct in deserting Edwin just after they had exchanged the pledges of their mutual love. A brief note informed the latter that the writer was married to one George Cannon, whose name was thus first brought to our attention, and the later accounts of Hilda's life as the keeper of a lodging-house in Brighton gave us to understand that her husband had been a criminal and had left her to look after herself. We were informed at the close that a second novel would clear up the mystery, dovetailing the experiences of Edwin and Hilda. Mr. Bennett has now kept his promise by writing "Hilda Lessways," from which we learn that the heroine had been infatuated with George Cannon from her early girlhood, that she had been secretly married to him, and that it was just after her discovery that her husband had another wife still living that she had yielded to Edwin's suit. This is a little puzzling, for Edwin Clayhanger had never heard the name of George Cannon, although the latter had lived for many years in the neighborhood, and had become rather notorious in more ways than one. So the mystery turns out to have been nothing more than a tricky device on the part of the author to keep the interest in suspense, and necessitate the writing of a second book by way of explanation. Of this second book, we are bound to say that, while it solves the original puzzle, it does so in a rather commonplace fashion, and by no means gives us a counterpart of "Clayhanger" either in psychological penetration or in sympathetic delineation. This "Ring-and-the-Book" method of telling the same story from the view points of different observers is not justifiable unless each new version comes to us as a fresh and vital creation. Mr. Bennett has flagged upon the second "lap," and his "Hilda Lessways" is distinctly disappointing. It makes the impression of a task perfunctorily performed, and is stretched out to the desired length by a forcing process in which resort is had to a great deal of insignificant material. Particularly, it carries beyond all reasonable bounds the device of accompanying the act and the spoken word by a statement of the unuttered thought. We should say that nearly one-half of Hilda's words here printed within inverted commas were not spoken at all, but were only the thoughts that flitted across her consciousness. This sort of thing may be psychologically effective if it is done sparingly, but something should be left to the imagination, and the stuff becomes mere padding as the author here makes use of it. We should still think "Hilda

Lessways" a novel of remarkable power were we not compelled to match it all the time with the extraordinarily high standard of achievement set up by its two great predecessors; it simply falls far short of meeting the test when that inevitable comparison is made. There is yet to be a third novel in completion of the series, and that, we trust, will reveal once more the conscientious artistry and the high creative faculty that proved so overwhelming in "Clayhanger" and "The Old Wives' Tale."

The rectory which is the home of the Rev. Brian Vereker is a very humble abode, for the parish stipend is small, but it is made cheerful by six engaging children having as many pronounced individualities. They are motherless, and the household cares rest chiefly upon the shoulders of the eldest girl, Daphne, who is still in her teens. It is difficult to make both ends meet, but the family all regard poverty as an exhilarating game rather than as a crushing burden. Upon them one day descends in his automobile — *Deus ex machinâ* — Sir John Carr, in boyhood days fag of the Rev. Brian, and now pit-owner, captain of industry, and Member of Parliament. He comes, and he lingers; for aphne, owning less than half his years, allures m, and before he departs she is his affianced wife. It is a rather cold-blooded arrangement, because the girl's chief reason for accepting his suit is that she may be able to provide for the younger members of her family. This explains why Mr. Ian Hay has chosen "A Safety Match" for the title of his story. The marriage does not work very well for a time, because the wife's nature has now been really awakened, and because the husband has for so long cultivated self-control that is not easy for him to unbend. There comes a period of estrangement, and the wife even indulges in a little mild flirtation; but she is sound at heart, and when Sir John's character is at last revealed to her, she makes up for all her previous lack of wifely affection It takes a tragedy to work this consummation, for Sir John is blinded by an explosion in the coal mine which he has entered at great personal risk to save the lives of his imperilled men. One of the best things about this book is its dealing with the vexed problems of labor agitation. There is no sentimentality in the discussion, but instead clear-sighted judgment and kindly humor. There is humor, in fact, everywhere, of the sparkling rather than the gleaming variety, and it makes the book delightful to read.

Strikes are much the same sort of thing, whether they are of colliery men in England, or of garment-workers in New York. It is from one of these cases to the other that we turn when we take up the story which Mr. James Oppenheim has called "The Nine-tenths." Here we have, not an objective view of the matter, but a situation skilfully devised for the purpose of special pleading — no humor, but an overplus of sentimentality. Mr. Oppenheim is dreadfully in earnest, and his vivid picture of the suffering of the poor makes a strong appeal to our sympathies for the time being, but reflection soon shows that his judgment is biassed, and that the practices he approves of are inimical to the sacred principle of individual liberty. The story opens with a description of a fire horror in a printing establishment. The proprietor is made frantic by the disaster, and, although fairly chargeable with nothing more than contributory negligence, feels himself guilty of murder. His one idea is now to devote the rest of his life to the betterment of the working-classes, and so he goes to live in the slums, publishes a socialist newspaper, and becomes a leader in the social warfare of class against class. Incidentally, he well-nigh breaks the heart of the girl to whom he has just become engaged; for, instead of seeking help in her companionship and sympathy, he just deserts her, and leaves her with nothing but her shattered hopes. The fact that she forgives him, and comes to him in the end, does not make his previous conduct any more excusable. The best we can do for him in this connection is to make the charitable assumption that his mind was unhinged for the time being. In this book realism is carried rather far in the matter of both description and dialogue, and, in general, we are offered photography rather than artistic vision.

A mellow tale — which is also a trifle melodramatic — of the South in the forties and fifties, is provided by Mr. F. Hopkinson Smith's "Kennedy Square." The chief figure in this story is St. George Temple, a dear quixotic gentleman of the old school, embodying those fine ideals of courtesy and honor which the author would have us believe were characteristic of good Southern society half a century ago, and which have almost disappeared from our newer civilization. Mr. Smith has preached to us in this strain many times before, but never with greater fervor of expression. And making all proper allowances for the spectacles through which we are apt to view a long vanished past, we have no doubt that life had a more gracious aspect in those bygone days than it presents to us in this bustling new century. St. George is buffeted by fortune in

a way that reminds us of Job, but the sweetness of his temper remains unaffected by adversity, and neither illness nor poverty can rob him of his dignity and poise. His misfortunes follow, in a measure, from his affection for young Harry Rutter, the ostensible hero, whose hot blood gets him into a duel, in consequence whereof, although his antagonist is only wounded, his father disowns him and his sweetheart casts him off. It takes some five hundred pages to close this double breach, for both pride and obstinacy have to be overcome at the cost of much heroic endeavor. Both father and sweetheart suffer a good deal in the process, but they seem fairly to deserve the chastening. An interesting but rather irrelevant episode introduces Poe among the characters, and makes a cruel exhibit of his besetting weakness. The whole story is related in leisurely fashion, and is drenched with harmless sentimentality. In the end St. George's fortunes are restored, the lovers are brought together, and the father becomes reconciled to his son, which is all that anyone could wish to happen.

"The Iron Woman," by Mrs. Margaret Deland, is in a certain sense a sequel to "The Awakening of Helena Richie." At least Mrs. Richie, in beautiful middle age, chastened by experience and the cleansing fires of spiritual conflict, occupies an important place in the new scheme of things, and David, now on the verge of manhood, is still by her side. He is a new David, not altogether what we should have anticipated from the boy who won such a hold upon our affections, but probably a more natural and human figure. The scene is shifted to another Pennsylvania town — a town which has its excuse for being in the iron works of which the widowed Mrs. Maitland is both owner and manager. There are two children — Blair and Nannie — in the Maitland household, the fruit of the widow's two marriages. Then there is Elizabeth Ferguson, orphaned and living near by in the care of her uncle Robert Ferguson, who is the superintendent of the works. Thus we have the group of four young persons and three elders about whose fortunes the story is constructed. Elizabeth is the Helen of the tale, being the prize contested for by both David and Blair after they have grown old enough to make the amazing discovery that girls are something more than playmates. Unfortunately, Elizabeth has a very bad temper; and that is the cause of her undoing. Her repentance is as violent as her rage, but repentance is of no avail when she has cast off David, who is her accepted lover, and hastily married Blair in a moment of pique. How completely the mischief is done will be clear to all who know the author's stern philosophy on the subject of the marriage-bond. Elizabeth has given herself to a worthless man, and her love for David is the central fact of her life; but the thing is irrevocable. The story works up to a powerful climax in which Elizabeth, learning how despicable is her husband, is on the point of taking refuge in David's arms, when she is saved by Mrs. Richie's intervention, whose confession of the misstep that had clouded her own past brings about the necessary revulsion of feeling. It is a sort of salvation that many readers will question, so strongly will their sympathies have been enlisted on the side of the lovers, and so loose is the current philosophy of individualism upon this subject; but we cannot soberly deny that it is a real salvation, based upon the most fundamental principles of social solidarity. We have said nothing thus far about "the iron woman" who gives the novel its title, and yet it is she who dominates all the phases of the complication, and has for us a deeper interest than any of the younger people, or than Helena Richie. Her grim unlovely exterior at first repels, until we gradually become aware of the passionate heart beneath, with its unsatisfied yearning for sympathy and comprehension, and its powerlessness to express what is best and deepest in her nature. This figure is indeed a triumph of characterization, and assures for its creator a place among the masters. As for the richness of the whole book in clear-sighted observation and broad sympathy and wise criticism of the conduct of life, no formal statement can be anywhere nearly adequate to convey more than an inconsiderable fraction of the truth.

WILLIAM MORTON PAYNE.

PROFESSOR RAYMOND MACDONALD ALDEN has compiled, and the Houghton Mifflin Co. have published, a book of "Readings in the English Prose of the Eighteenth Century." It is a big book of more than seven hundred large pages, which means that it can give really adequate representation to the great luminaries of the age (20,000 to 30,000 words each), without neglecting the many lesser writers who need to be known if the literature of the century is to be properly studied. More than two score authors are illustrated altogether, and judicious annotation helps to their understanding without unduly swelling the contents of the volume. The editor draws two "morals" from the study which the work has cost him: first, that the eighteenth century seemed just as degenerate, and for much the same reasons, to those who lived in it, as the twentieth century does to us; second, that Dr. Johnson was its greatest figure, deserving all the respect that we are likely to accord him, and even more.

Holiday Publications.

I.

Books of Travel and Description.

Broadway historically and descriptively treated, and Broadway impressionistically and imaginatively depicted, are the respective themes of two noteworthy books conceived simultaneously but independently, and now making their appearance for all those who wish to be diverted and instructed by contemplating the wonders of the longest and richest and most spectacular street in the world. Mr. Stephen Jenkins makes prominent this superlative attribute of the famous thoroughfare by entitling his learned and detailed study "The Greatest Street in the World: The Story of Broadway, Old and New, from Bowling Green to Albany" (Putnam). He is a member of the Westchester County Historical Society, and has for ten or more years been lecturing in New York and elsewhere on the history of Broadway and its more important landmarks. Now the lecture is expanded into an octavo of five hundred pages, with one hundred and sixty views and six maps. The work is thoroughly well done, and in its pages one can journey from Bowling Green to Albany far more observantly and intelligently than by motor-car or other conveyance. — Mr. J. B. Kerfoot's volume, entitled simply "Broadway" (Houghton), makes its appeal to the imagination and the aesthetic sense. He calls himself an impressionist, and both reading matter and illustrations (supplied by Mr. Lester G. Hornby) are of the impressionist school. The bigness and the busy-ness and the varied picturesqueness of Broadway are impressed upon the reader by both author and artist. Forty-three well-executed drawings, each a full-page plate, make the work notable among the illustrated books of the season. In typography, paper, and binding, the volume is of the best workmanship.

That Brussels and Antwerp are not all of Belgium, or even the most characteristic and variously interesting part, becomes evident upon reading "Some Old Flemish Towns," described and depicted by Mr. George Wharton Edwards. After a most readable chapter on Flemish characteristics there follow not less informing and humanly interesting accounts of Oudenaarde, Alost, Dendermonde, Ypres, Tournai, Lille, Bruges, Douai, Ghent, and other little-visited cities of the wide well-watered plain between the French and the Dutch boundaries. It may not be generally known that there is a flourishing school of literary workers in the Flemish tongue, and their researches seem to be resulting in a complete reconstruction of the history of Flanders. But the Belgians as a class are not great readers of books. The newspapers satisfy their desire for printed matter, and consequently the poets and novelists have to write in some other than the Flemish language in order to find a market for their wares. Mr. Edwards's illustrations, some in variegated hues, others in monochrome, are numerous and good. Both front cover and title-page are brilliant with coats of arms and other ornamentation. The handsome volume bears the imprint of Moffat, Yard & Co.

Visitors to the British Museum are told the number of miles of shelving in the library, how many times the books would belt the globe if laid end to end, how high they would reach if piled upon each other; and at last they are overwhelmed by the statement that, vast as the accumulation is, it is increasing at the rate of twenty thousand volumes every year. Something of the same method of challenging attention by means of the stupendous and imposing is adopted by Mr. Calvert in his book on Spain — a large and glorious picture-book, in two quarto volumes, conspicuous in red and gold. There are over seventeen hundred illustrations, many of them full or half page, including some fifty colored plates from the brush of Mr. Trevor Haddon. In his preface, the author says: "It is from pictures rather than the text that I hope to gain for my book the commendation of the public. . . . As the pages multiplied, the value of the pictorial side became more apparent, with the result that what was commenced as an illustrated book upon Spain has become an album of Spanish views and objects, supplemented with a running commentary of explanation or appreciation of historical and archæological data." It is as a picture book chiefly that the work is to be judged; and we may safely say that no album of Spanish views surpasses it in magnificence. The photographs are both excellent and well selected, showing us all of Spain in rapid and brilliant panorama. The meagreness of the text will readily be forgiven after reading a few samples of guide-book descriptions and historical matter. Much of it has been published before by Mr. Calvert in his "Spanish Series." All, or nearly all, of the photographs seem to be the same as those that he has given us in the former volumes, although here they appear upon a larger and fairer page. The lover of fine books will delight in this beautiful work. (John Lane Co.).

Four strikingly attractive volumes dealing with British rural scenes and rural characters, and appropriately illustrated in color by competent artists, are issued by Messrs. A. C. McClurg & Co. "English Country Life," by Mr. Walter Raymond, is an intimately familiar account of the peculiarities of Sutton (which the reader is at liberty to locate in any county he chooses) and its people and their ways. Characters like Uncle Dick, Old Abe, Micah Dodge, Our Ursie, Mrs. Dark, and Phil Davy, give life and verisimilitude and a genuine rusticity to the short and spirited chapters. Sixteen well-executed illustrations are provided by Mr. Wilfrid Ball, R.E. — "Annals of the Parish, or the Chronicle of Dalmailing during the Ministry of the Rev. Micah Balwhidder. Written by himself. Arranged and edited by John Galt. Illustrated in colour by Henry W. Kerr, R.S.A." To the experienced reader this title reveals, by its transparent concealment, the real character of the book. Probably, indeed, Mr. Galt does not expect to persuade anyone that he himself is not wholly

responsible for the worthy Mr. Balwhidder and the events of his useful life in Ayrshire. The kirk is, of course, next to its minister, the centre of interest in the story, which abounds in character-sketches and incidents of the genuine "kailyard" description. The chronicler closes with "a blessing on all people from on high, where I soon hope to be, and to meet there all the old and long-departed sheep of my flock, especially the first and second Mrs. Balwhidders."— Mr. Mackenzie Macbride's "Arran of the Bens, the Glens, and the Brave" deals with the romantically beautiful but hitherto seldom visited little island just across the Firth of Clyde from Ayr. The history and antiquities and traditions of Arran, with a chapter each to Wallace and Bruce, and appropriate mention of the island's scenic attractions, fill out the volume, which is illustrated by Mr. J. Lawton Wingate, R.S.A. Arran and its folklore and its unsophisticated ways have recently furnished inspiration to John Synge and to Lady Gregory for play-writing purposes, as the Irish Players have so lately made evident to us. — "The Pageant of the Forth," by Mr. Stewart Dick, with twenty-four colored illustrations by about half as many different Scottish artists, has to do with a part of the country very near to Arran and to Ayr. Edinburgh and Leith, Stirling and Dunfermline, Kirkaldy and St. Monans, and other places of historic interest, fill the pages with readable matter. The pictures, though small, are excellent.

Most of the places included in Mr. Egerton R. Williams's "Plain-towns of Italy: The Cities of Old Venetia" (Houghton) have been so little written about by English or American authors as to give his handsome and scholarly volume, the fruit of "three years of continuous study, travel, and labor," a fresh and very inviting appearance among the numerous travel books of the season. History and legend, topography, art, and architecture, with useful hints to intending tourists, make up a volume of six hundred pages, illustrated with half a hundred views, some of them photographed by the author and presenting scenes and objects probably never before focussed by the camera. Among the towns that figure most conspicuously in Mr. Williams's pages are Padua, Verona, Brescia, Vicenza, Treviso, and Bassano. All other pursuits were abandoned by him in order to visit Italy and prepare this companion volume to his "Hill-towns of Italy," issued eight years ago. The peculiar interest of the scenes visited and the book describing them is thus indicated in the preface: "Fascinating, however, as are the countless artistic masterpieces and the picturesque architectural dress of these towns of the Veneto, interesting as are their historical and literary relics and associations, there is still more to interest the stranger, in the natural scenery of their settings and countrysides, and the marked diversity of their appearance, customs, and inhabitants. Let no one associate them, because they are plain-towns, with the ideas of sameness or monotony."

Mr. James Bone, being a Glasgow man but at the same time an ardent lover of historic Edinburgh, thinks himself sufficiently "detached and alien" to view the latter city with something of the impartiality of a foreigner, and so, as it were, to identify his opinions with those of a dispassionate posterity. His "Edinburgh Revisited" (Lippincott) takes the reader on a pleasant ramble through the most interesting parts of the town, while seventy-five pen-and-ink drawings, both full-page and smaller, by Mr. Hanslip Fletcher, greatly aid the imagination in this personally-conducted promenade. Curious historical incidents and scraps of myth and legend enrich the vivacious pages of the book. An almost unknown Bunker's Hill in the New Town is the subject of a half-forgotten story. A chapter on ghosts ministers to the love of the weird and the hair-raising. "There is a peculiar gusto and smack," says the author, "in the intimate details of many of the Edinburgh legends of horror that argue sharp pleasures of the imagination, as though the sensuousness of a people narrowly restrained by a religion that forbade colour and ritual, and a climate grudging of warmth and fruit, had turned inward for dainty feeding." In its generous proportions, substantial paper, large print, wide margins, and, above all, its pictures full of character and "atmosphere," the book's appearance does justice to its literary contents.

So well and favorably known is Mr. Clifton Johnson's "Highways and Byways Series" that little need here be said in description of his "Highways and Byways of the Great Lakes" (Macmillan), which conducts one most agreeably through parts of rural Pennsylania, Minnesota, New York, Wisconsin, Michigan, Indiana, and Ohio, and affords a few glimpses of Canada, especially along the Detroit River. Sixty-three views, chosen with an eye for the distinctive and the picturesque, and clearly reproduced from the author's photographs, illustrate the fifteen chapters of the book. Mr. Johnson enters into frequent conversation with the natives, and his pages are full of native humor. One inhabitant of a not too fertile region on the shores of Lake Superior reluctantly admitted that potatoes could be grown there, but added, "I think the farmers' best chance is to raise grasshoppers and sell the hops." As in other volumes of the series, brief notes for the guidance of travellers are appended to each chapter. Mr. Johnson has become an expert in the kind of unconventional travel-book he so successfully writes and illustrates, and he is certainly helping on the cause whose familiar watchword is "See your own country first."

"They are quite out of the world," said one travelled Briton to certain others of less experience, referring to the Balearic Isles; "there are no tourists; not a soul understands a word of English; and there's nothing whatever to do. If you take my advice you won't go." "So we went." Thus in part runs the "Forewarning" to "The Fortunate Isles: Life and

Travel in Majorca, Minorca, and Iviza" (Stokes), by Mrs. Mary Stuart Boyd, who, with artist-husband and son, enjoyed some weeks of unwonted experience among the primitive people of those sleepy and picturesque Mediterranean islands. Mr. Boyd (A. S. Boyd, R.S.W.) ably seconds with brush and pencil (or pen it seems to be in this instance) his wife's successful attempts to convey some adequate and pleasing notion of Balearic manners and customs and buildings and scenery. Mrs. Boyd is the second adventurous soul this year to invade these islands with book-making intent, Mr. J. E. Crawford Flitch (whose "Mediterranean Moods" was reviewed in THE DIAL of August 16) being slightly ahead of her in bringing forth the fruit of his observant travels. Eight brilliant color pictures, unmistakably Spanish in their atmosphere, and fifty-two pen drawings, both full-page and of smaller size, help the reader to transport himself to the "Fortunate Isles."

Mr. Richard Bagot might almost be called an Italianized Englishman, so many years (more than twenty by this time) has he lived in the country of his choice, so familiar has he made himself with the language and the habits of the natives, and so largely have his studies and writings concerned themselves with Italian subjects. His latest book he entitles "My Italian Year," apparently because he is no hasty visitor, but an all-the-year-rounder in Italy. He begins with some emphatic comments on the ordinary English or American resident's ignorance of the people among whom he lives — his ignorance of the language, of the temperament, of the point of view of the emotional and demonstrative Latins whom he meets, but with whom he is unable or unwilling to mingle. Such defects of comprehension and sympathy Mr. Bagot seems to have corrected in himself, living as he has lived for more than half a lifetime "almost exclusively among Italians of all classes." Hence his book inspires confidence, and one follows with satisfaction and profit his revelations and explanations of the true inwardness of things Italian. He begins with northern Italy, passes through Tuscany to Rome, introduces us to the Neopolitans, or *vice versa*, lingers in Magna Grecia, and is ever full of instructive observation on matters of either current or more lasting interest. Good illustrations from photographs abound. The book, handsomely bound and neatly boxed, is published in this country by Messrs. James Pott & Co.

The life and color of Spain may fairly be said to throb and glow in Mr. Edward Penfield's "Spanish Sketches" (Scribner), a book of most generous typography and spacious margins, of rapidly-delineated scenes and incidents, and of vivid illustrations in the heightened tints that serve well to emphasize the exotic character of the surroundings into whose midst the reader is transported. The color effects rather than the drawing of the artist-author especially impress us, and his three chapters of narrative, "Between Towns in Spain," "Spanish Impressions," and "A Bull Fight," are good reading, except that the horrors of the national pastime will inspire in many a greater aversion than they seem to in the author, whose humanity tends to fall a victim to his art-instinct in watching the stirring spectacle.

A twenty years' residence in Scotland and frequent journeyings through that land of scenic beauty and historic and legendary interest have qualified Miss Josephine Helena Short to put her hand to another book of Scottish travel. "Chosen Days in Scotland" (Crowell) comprises twenty-one chapters of Highland and Lowland rambling and reminiscence, with a considerable section devoted to Edinburgh and its literary associations, and some agreeable pages descriptive of Scott's country, with appropriate extracts from Scottish poets. The Orkneys and the Isle of Skye, off the travelled route of tourists, are visited by Miss Short, who tastefully illustrates her volume with numerous views, chiefly the product of her own camera. The book is both a guide for the traveller and a fireside entertainer for the stay-at-home.

Books about the French capital are always with us, but that by G. Duval, illustrated by J. Gavin, and entitled "Shadows of Old Paris" (Lippincott), differs from most of the rest in deserving shelfroom and a reading. A good deal of history is tucked away in its pages, and the learning which this represents is produced in no ostentatious manner, though with proper gusto. Letter-press and pictures bear a well-balanced relation, and M. Gavin's etchings and pen-sketches are both competently and lovingly executed. Though this is, *Dieu merci*, an old-fashioned kind of place-book, its collaborators show something of youthful zest in their representations of the Palais Royal, "Les Carmes," the Palais des Vosges, St. Gervais, the Seine, Montmartre, and the Narais. Some of the chapters suggest in their titles nothing of the topographic: Ninon de Lenclos, the Marquise de Brinvilliers, the Sorcerers, the Inns (and not always Paris inns alone), furnish excellent subject-matter. Some readers will rejoice that only the frontispiece is in colors!

"California the Beautiful" repeats a novel experiment in book-making of a year ago. Some will remember "The Vanished Ruin Era," Mr. Louis J. Stellman's portrayal, in photo-print and verse, of San Francisco's more picturesque ruins after the great earthquake and fire. In the same way, some of the more striking bits of scenic and architectural California now challenge the artist-photographer's skill, while accompanying each picture are one or two selections, in prose or verse, mostly from western writers, the whole compiled by Mr. Paul Elder and published by his well-known house. As in the earlier work, each illustration, in brownish tint, is mounted on the right-hand page, the left being devoted to literature. Stiff brown paper is used, a stout buckram-and-board binding matches it, and a suitable brown pasteboard box encloses the whole. Among the many authors quoted, there fail not to appear the familiar names of Joaquin Miller, George Wharton James, Gertrude

Atherton, John Muir, Edward Rowland Sill, Ernest Peixotto, Charles Warren Stoddard, and others. The pictures, by a number of photographers, are well chosen and executed.

Intelligent enthusiasm for Italy and the Italians breathes in the well-written pages of Mrs. Tryphosa Bates-Batcheller's truly sumptuous volume on "Italian Castles and Country Seats" (Longmans). "The rare good fortune has been given to me," she writes, "not only to see many of the most beautiful villas of Italy, but to be lavishly and comfortably entertained by their hospitable owners whom I am happy to be able to call my friends. My preparations for this present book have heen a round of joyous happenings, and if my opinions of Italy and the Italians are enthusiastic, it is because I must write of a country as I see it, and of a people as I find them." Enjoying the acquaintance of the royal family and many other persons of distinction in Italy, she takes her readers into the best society with a generosity unequalled except in Ouida's gorgeous romances. Truly it is good reading, and has more verisimilitude than the Ouida novel. The narrative assumes the intimate form of letters to the writer's mother, and is helped out with innumerable views and portraits, some of the former being delicately colored. A fine photographic likeness of Queen Margherita, to whom the volume is dedicated by permission, faces the title-page. The reigning king and queen and many beautiful exteriors and interiors of luxurious country seats are further subjects for the illustrator's art; and our present President's cheerful countenance appears near the end, he being among the fortunate author's illustrious friends.

The appeal of Italy's blue skies and smiling landscapes and splendid architecture is a strong one as made through the pages and the pictures of Mr. W. W. Collins's "Cathedral Cities of Italy" (Dodd, Mead & Co.), wherein the author conducts his readers from Como in the north to Palermo in the south, giving them views and descriptions of twenty-five historic towns, each famous for one or more cathedrals. It is the Renaissance architecture especially that the artist-author seems inclined to regard as "the most intimate expression of the Italian spirit." Accordingly, the works of Brunellesco, Michelozzo, and Cronaca, at Florence, of Palladio at Venice, and Vicenza, of Bramante and, above all, of Michael Angelo at Rome, he particularly admires, while such examples of the Gothic as the cathedrals at Como and Genoa and Milan elicit less enthusiasm. The bright and sunny pictures from the author's brush do not confine themselves to cathedrals. The Ponte Vecchio at Florence, the Bay of Naples, the Isle of S. Bartolommeo, the Arch of Titus, the market-place of Verona, and other picturesque or historically interesting scenes are depicted. The book is of rich appearance, without and within.

Unusually well executed are the colored illustrations, by Mr. Douglas Snowdon, to "The Belgians at Home" (Little, Brown & Co), a book whose author, Mr. Clive Holland, "deals with Belgium and its people," as he tells us, "from the point of view of a rambler who has at various times cycled and travelled many hundreds of miles along its highways and by-ways, and has sought to learn something of its past history, greatness and romance, and to see many of its greatest architectural and art treasures in most of its known, and some of its comparatively unknown, towns and villages." Mr. Holland uses his camera freely and skilfully to illustrate further these highway and byway rambles, thus presenting a volume not unlike, in some respects, the American "Highways and Byways Series" of Mr. Clifton Johnson. An outline of Belgian history from the earliest times to the present forms the opening chapter, after which come descriptions of the people and good accounts of the more interesting places, both seaside and inland. Ghent, Bruges, Waterloo, Louvain, Malines — these and other names, not to mention Brussels and Antwerp, catch even a cursory reader's eye and promise no little entertainment in the chapters devoted to the romance, the charm, and the varied historic, artistic, and architectural attractions of these storied towns and villages.

The beautiful blue Danube has thus far inspired fewer poets and exercised the pens of fewer travellers than has the romantic Rhine. But with increased facilities for making the descent of the longer river, that too should become the theme of both imaginative and realistic composition. Mr. Walter Jerrold, in his book, "The Danube" (Stokes), calls that stream more beautiful, grander, and more fascinating than the storied Rhine. How well he justifies the assertion it remains for the reader to determine by following his course from Donaueschingen to the Black Sea, as described in detail under four heads, "The Upper Danube," "The Austrian Danube," "The Hungarian Danube," and "The Lower Danube." Mr. Louis Weirter contributes thirty beautiful drawings, twelve of them in the hues of nature and presenting the appearance of delicate water-colors. "Imperial Danube's rich domain," as Campbell styles it, has received sympathetic treatment from both artist and author.

Holiday Editions of Old Favorites.

The poet Rogers, at one of his famous breakfasts, is said to have recited from memory more than a page from Dana's "Two Years before the Mast," as a bit of American prose which, he thought, had "more poetry in it than almost any modern verse." Extracts from the book have been chosen by United States oculists for use in the testing of eyes, because of the work's clearness of style and freedom from long words. This deservedly popular classic, which was sold outright by its young author for two hundred and fifty dollars, and which achieved an astonishing circulation both at home and abroad, was bought back by him twenty-eight years after and re-issued with an additional chapter. The present season brings forth two independent reprints of the work. The author's son, the third Richard Henry Dana, edits an elaborately illustrated edition, to

which he adds some most interesting prefatory matter and a supplementary chapter entitled "Seventy-six Years After." The Houghton Mifflin Company, successors to the publishers of the author's edition of 1869, publish the present edition, while Mr. E. Boyd Smith provides the excellent colored illustrations. Useful diagrams are appended showing the several parts of a ship and its equipment, with the technical names, also an index and other valuable matter. The other re-issue of the engrossing narrative bears the Macmillan imprint, and is a fine piece of book-making. An introduction is furnished by Dr. Wilfred Grenfell, himself a one-time deep-sea fisherman in the old-fashioned sailing craft that have now largely given place to "tin kettles," as Jack Tar contemptuously styled the innovation. Mr. Charles Pears illustrates the book with spirited drawings in color.

Pickwick the ever-popular, Pickwick the perennially amusing, whom age cannot wither nor custom stale, reappears in festive array to add to the merriment of the Christmas season. Mr. Cecil Aldin has designed twenty-four full-page plates in color, and nearly a hundred smaller drawings in black and white, to embellish a two-volume edition, in large octavo, of "The Posthumous Papers of the Pickwick Club" (Dutton). In depicting the comical, in details of facial expression, in catching a ludicrous attitude or a laughter-provoking situation, Mr. Aldin shows himself a master not unworthy of a place in the immortal company of those earlier Dickens illustrators, Cruikshank and Seymour, H. K. Browne ("Phiz") and Barnard, Frost and Dalziel, and the other gifted draughtsmen who helped to make the "Household Edition" of the novelist's works so great a success forty-two years ago. So full of character are Mr. Aldin's designs that they needed no addition of lively colors to win approval, however much demanded thataddition is by the present mode. Paper, print, and binding, all are on the sumptuous order in this notable centenary edition (as it may be called) of Dickens's early masterpiece.

No more tastefully illustrated book of verse could be desired than the elaborately artistic edition of Shelley's "Sensitive Plant," edited by Mr. Edmund Gosse, illustrated with much richness of coloring and gracefulness of design by Mr. Charles Robinson, and imported by the Lippincott Co. Mr. Gosse's introduction throws new light on the "Lady, the wonder of her kind," who played the part of "an Eve in this Eden" where grew the sensitive plant. Drawing upon Medwin's notes to a never-published second edition of his life of the poet, he tells us that this paragon of her sex was a certain Countess of Mountcashell, an Irish lady about fifty years of age, of sufficient unconventionality to be welcomed by Shelley and his company as a congenial spirit. The notes on this lady and the editor's gleaning of facts concerning the *mimosa pudica*, or sensitive plant, celebrated by the poet, are interesting. The illustrations, large and small, accompanying the slender thread of text, form the conspicuous feature of the book, and make it one of the most sumptuous gift volumes of the year. The cover design is a thing of beauty, and an ornamented slide-case protects the book from injury.

The same expert illustrator of Thoreau who last year gave us an unequaled edition of "Walden" — Mr. Clifton Johnson — has this year bestowed his sympathetic attention on that almost equally fascinating record of the roaming naturalist-poet, "A Week on the Concord and Merrimack Rivers." Independent to the point of wilfulness in his goings and comings, Thoreau once replied to a friend's invitation to visit him: "Such are my engagements to myself that I dare not promise to wend your way." In wending his own way he is always a picturesque figure in the landscape and an object of unfailing curiosity and interest. Mr. Johnson devotes the opening pages of his volume to a brief mention of some of Thoreau's more marked characteristics as a man, and he provides the succeeding chapters from the naturalist's pen with admirable and appropriate camera views along the route of his wanderings. No fancy pictures could so well have enabled the reader to follow the tourist in imagination from day to day throughout that memorable "week." The clear open type of the book is a joy to failing eyes, and the artistic cover design a pleasure to eyes of every degree of strength. The book is well boxed, and is published by Messrs. T. Y. Crowell & Co.

The fanciful, the grotesque, the gruesome, the beautiful, and the comic enter into the composition of Mr. H. G. Theaker's sixteen colored illustrations to "The Ingoldsby Legends," once more issued by the Macmillans as an unfailingly popular holiday book for children of all ages. It is seventy-one years this winter since the Rev. Richard Harris Barham complied with Bentley's request to collect into a volume sundry tales and jingles, some of which had appeared in "Bentley's Miscellany," The fertile invention and facile pen of "Thomas Ingoldsby," as the author chose to style himself, caused the book to run through its first edition and into a second in 1843; and since then it has undergone nobody knows how many reprintings. The artist of the present edition has allowed his frolic fancy as free scope with the pencil and brush as did the blythe Mr. Barham with the pen.

The fables attributed to Æsop will retain their popularity as long as the poems attributed to Homer, and will probably be much oftener read by the multitude. A new edition of "Æsop's Fables" comes to us from the Century Co., beautifully printed at the De Vinne Press, and illustrated by Mr. E. Boyd Smith in line drawings that very effectively and often humorously tell the story to which each is attached. Full-page plates with ornamental borders and smaller cuts in the printed page intensify the interest of the Fables and help to make them as applicable to the present as they were to the times of the mythical fabulist. A delicately tinted border encloses each page of reading matter. A more

attractive presentation of these immortal apologues could not be desired.

Colored pictures of pleasing design, and, while bright and cheerful, reproducing the neutral tints so predominant in our every-day life, adorn the several volumes of the "Burlington Library" (Little, Brown & Co.), which includes, thus far, "Cranford," "The Vicar of Wakefield," "The Essays of Elia," "A Tale of Two Cities," and "The Imitation of Christ." The old-fashioned charm of Mrs. Gaskell's ever-delightful story is well matched by the grace and the atmosphere of rural quiet and happiness in Miss Evelyn Paul's dainty illustrations. But it is unnecessary to commend each volume of the set separately, the other illustrators of which are Miss Margaret Jameson, Miss Sybil Tawse, and Mr. Sep. E. Scott, while the "Imitation" is embellished with reproductions from the old masters. Each book has a paper wrapper with a colored picture, and each is boxed separately and sold separately.

"The Virginian," Mr. Owen Wister's most popular book, celebrates its decennial anniversary by appearing in a new specially illustrated edition. To the pictures by Mr. Charles M. Russell, which depict to the eye scenes and characters so adroitly delineated by the pen, are added a number of the late Frederic Remington's masterly drawings of cow-boy horsemanship and that life of the plains that will soon become ancient history. Cheyenne still stands in the very heart of the region chosen by Mr. Wister as the scene of his realistic narrative of life in cattle-land; but the picturesque figures he has made live and move before our eyes have vanished forever. Lin McLean and Scipio le Moyne and Trampas and the nameless "Virginian" live henceforth only in the novelist's pages; and they have taken a new lease of life in this latest edition (with its added illustrations and colored frontispiece) of "The Virginian: A Horseman of the Plains" (Macmillan).

Browning lovers will welcome the beautiful edition of "Dramatis Personæ, and Dramatic Romances and Lyrics" issued by the Houghton Mifflin Company in uniform style with their last year's edition of "Pippa Passes, and Men and Women," and, like that, beautifully illustrated in color by Miss E. Fortesque Brickdale. The text of the poems is that of their first publication, with some exceptions referred to in a "Publishers' Note." "Saul" is omitted, as it was included in the above-mentioned companion volume. The book is an admirable pocket-volume, leather-bound and free from stiffness. The ten illustrations catch the spirit of the poems, and exhibit skill and taste.

Tennyson's "In Memoriam" and "The Princess," in type that is bold but not too bold, and provided with eight graceful pictures in tint by Mr. Frederick Simpson Coburn, are published by the Putnams in two volumes — a volume to each of the poems — sold separately. Introductory matter has been selected from Mr. Stopford A. Brooke's "Tennyson: His Art and Relation to Modern Life," and Mrs. Elisabeth Luther Cary's "Tennyson: His Homes, his Friends, and his Work." The volumes are of pleasing design, but faulty in their unwillingness to open easily and lie open. However, we have met many worse offenders in this respect.

No Christmas season would be complete without its specially illustrated edition, or editions, of Dickens's "Christmas Carol." And on this, the eve of its author's centenary, a revival of the ever-popular tale is most timely. A handsome reprinting of the little classic, on heavy paper, with wide margins and a baker's dozen of colored illustrations, comes from the Crowell Co., Miss Ethel F. Everett being the artist in this instance, and her pictures having a rather unusual character. The fantastic rather than the realistic is their note. The cover, with its representation of Tiny Tim on the front, is peculiar as well as artistic.

Holiday Art Books.

"Turner has some golden visions, glorious and beautiful. They are only visions, but still, they are art, and one could live and die with such pictures." So said the visionary's fellow artist, John Constable, as quoted by Mr. C. Lewis Hind in his sumptuous quarto, "Turner's Golden Visions" (Dodd), which reproduces in color fifty of the master's paintings. In sixty short chapters the author gives the story of Turner's life and the development of his art. It appears that Ruskin's idol has been also the object of Mr. Hind's ardent admiration from boyhood up, and so his book proves to be something far other than a mere compilation or piece of perfunctory hack-work. Understanding and sympathy speak in its pages, and though he quotes freely from other art critics he is never at a loss for a telling word with which to characterize the various canvases and water-colors of Turner's that he takes occasion to discuss. The Turner exhibition of 1906 contributed no little toward an adequate appreciation of that artist's work, such as the present volume contains. Mr. Hind writes: "Ruskin really did a great service to Turner, perhaps even greater than the publication of *Modern Painters*, when he rolled up the 'unfinished' oils and water-colours and deposited them in the cellars of the National Gallery. Our new joy in Turner, the rush of admiration and veneration that came when those golden visions were exhibited in 1906, could never have been had not they been protected from the light for so many years: then, suddenly, to reveal their splendor." Turner's works in general have lost some part of their first brightness of tint, as this unrolling of the Ruskin collection proved. The fifty colored plates in the book, chiefly of paintings in the Tate and National galleries, are splendid examples of such illustration, and not lacking in Turner characteristics.

Little more than a year has passed since the death of Winslow Homer, but it has sufficed for the preparation of a masterly study of the great artist and his work from the scholarly pen of Mr. William Howe Downes. "The Life and Work of Winslow Homer," published by the Houghton Mifflin Co., is a book of generous dimensions, as it had need to be for the

adequate portrayal of one whose services to American art are not to be briefly or hurriedly estimated. One is impressed, in reading about Homer and in scanning his pictures, even in greatly reduced reproduction, with the fidelity of his brush to the thing painted; also with his mastery of the sea as a fertile subject for his art. Of the abundant fruit of his industry the book reproduces, in black and white, many examples, besides giving various portraits and views that appropriately belong to such a biography. Appended lists of Homer's paintings, both in oil and water-color, are provided, with an attempt at chronological arrangement, and bibliography and index follow. Mr. Downes has given us what may well be considered the most important artist-biography of the season.

The Anglo-Welsh artist, Mr. Frank Brangwyn, has already, in the first forty-three years of his life, accomplished so much that is of high excellence as to justify a detailed study of his work, fully illustrated in both color-plates and half-tone reproductions, from the hand of Mr. Walter Shaw-Sparrow. "Frank Brangwyn and his Work" (Dana Estes & Co.) is a handsome volume of quarto size, giving in considerable detail an appreciative survey of the artist's varied handiwork as painter, etcher, decorator, designer of household furniture and of stained glass, and, in short, as master of brush and pencil or other implement of his craft in the production of things beautiful; for Mr. Brangwyn appears to be as many-sided as any of the great masters of mediæval times. His wandering and eventful life, too, is sketched by Mr. Shaw-Sparrow, making the book an interesting narrative apart from its special appeal to art-lovers. Classified lists of Mr. Brangwyn's paintings, sketches, and etchings are appended, as is also a bibliography of writings by and about him; and an index completes the volume. The difficulty of reproducing on the page of a book any large painting is felt by both author and reader; but at least these plates convey a hint of that in the artist's work which has been called by a French critic "a something intensely vivid, a something glowing and irradiating that delights the eye."

Architecture, so far above the merely imitative arts in the esteem of many — Sir Francis Palgrave among them — as to merit the rank of queen, cannot complain of any lack of reverence paid to her in Mr. T. Francis Bumpus's octavo volume, "The Cathedrals of Central Italy," issued in this country by Messrs James Pott & Co. The first chapter, covering seventy-eight pages, traces the author's itinerary from Paris to Genoa, and thence, through Pisa, Siena, Orvieto, Viterbo, Toscanella, Rome, Narni, Spoleto, Assisi, Perugia, Cortona, Arezzo, Florence, Prato, Pistoja, and Lucca, back into France. Brief description of the famous cathedrals visited is supplemented with numerous illustrations. More detailed studies follow in the remaining six chapters, which treat of Romanesque architecture as illustrated by certain of the cathedrals visited, of Gothic architecture as exemplified in certain others, and of the subsidiary arts of sculpture and painting and glass-staining. Fifty-one illustrations, four of them in color from paintings by Mr. Stafford Leake, adorn the book and help to make clear the author's descriptions and comments; and a map showing the route he followed is also added. With its many excellent features the book is one to delight the student of cathedral architecture as well as the Italy-seeking traveller.

"Art in France," by Louis Hourticq, is the latest volume in the "Ars Una" series, published in America by Messrs. Charles Scribner's Sons. Monsieur Hourticq, who is Inspector of Fine Arts for the city of Paris, gives us for the first time a history of French art treated as a whole; he divides his subject into periods, and takes up architecture, sculpture, painting, and the lesser representative arts, in their development and inter-relation through the centuries from their origin down to the present day. The book is a *multum in parvo* of compact scholarship; it is surprising how much of really essential detail is packed into its less than five hundred pages. Yet facts are so linked by comparison, and the whole treatment so clarified by general ideas, that the narrative holds the interest well; it reveals its Gallic origin by its lightness and grace. The English translation is fairly satisfactory; gallicisms and misprints are happily rare. The illustrations, numbering nearly a thousand, including four full-page plates in color, are a history of art in themselves, and make one wish that the work could also be published in a library quarto. Small as they are, however, they are clear and well printed; one only regrets the necessity of the heavy clay-sized paper. Type and presswork are excellent, and the book is strongly and flexibly bound. Full bibliographies complete its usefulness for the student, and an index enables the tourist to use the manual (which will go readily into his coat pocket) as a companion to his guide-book, coördinating his impressions and his knowledge as he travels through France.

Miscellaneous Holiday Books.

Gardens become almost things of life and sense, in a human way, as seen and studied in Miss Hildegarde Hawthorne's strikingly beautiful volume, "The Lure of the Garden," which the Century Co. issues with half a hundred illustrations, many in color, by Mr. Maxfield Parrish, Mr. Jules Guérin, Mr. Sigismond de Ivanowski, and other artists. That the granddaughter of the author of "Mosses from an Old Manse" should write with sympathy and enthusiasm about old gardens, the habits of flowers, the literature of gardens, the social side of gardens, and gardens and gossips, is not surprising. Every gardener of experience will read with appreciation the chapter on "Some Garden Vices," a chapter that includes also some vices of the garden's neighbors. Apt selections from the poets of gardening are interspersed. The pictures, varying in style and degree of idealism or realism, according to the artist, are all that could

be desired as accompaniment to the reading matter. The fragrance of summer is in the book, and also just a taste of the tonic of winter in a short chapter entitled "Winter Wonder." The volume is appropriately bound and boxed.

The pleasures of gardening are partly anticipatory; and so in the winter one can read garden books and seed catalogues, and thus possess his soul in patience until spring opens and planting begins. One of the latest and most alluring of these literary substitutes for the real thing is Miss Lena May McCauley's eye-delighting volume, "The Joy of Gardens" (Rand-McNally), which is profusely illustrated, both in color and in black and white. The camera has been effectively used in securing views of many famous gardens, both in this country and in Europe. Miss McCauley takes her readers through the year, dwelling on the horticultural joys belonging to each month. In her chapter on "The Delights of Faith" occurs the following cryptic utterance: "A corner in the library devoted to books of magic may be counted among the things needful to get in tune with gardens." And here is a warning: "More gardens have been ruined by careless sprinklers than by a dry spell." There is instruction and suggestion as well as recreation in Miss McCauley's well-considered chapters.

Two collections of real love affairs, told from supposedly trustworthy records, greet this year the seeker after something a little more substantial than fiction and a little less solid than history. Mr. Richard Le Gallienne presents in very readable and attractive form "The Loves of the Poets" (Baker & Taylor Co.), comprising the Brownings' perhaps already too publicly known love story, the affair between Chopin and George Sand, Michael Angelo's and Vittoria Colonna's impassioned friendship, the attachment that led to the marriage of Rossetti and Elizabeth Siddal, Mary Stuart's minor love affair with the unheroic Pierre Chastelard, and some legendary attachments of sundry early poets, with concluding remarks on the relative charms of dark and fair ladies. Portraits, ornamental page-borders, cream-tinted paper, and excellent type combine to render "The Loves of the Poets" a book not easily to be passed by. "Great Love Stories of the Theatre" (Duffield), by Mr. Charles W. Collins, is a much larger work, with fuller quotation from more or less authentic sources. From the early days of the Restoration down to the beginning of the Victorian reign we have a number of famous love affairs, chiefly of an unedifying or even disastrous issue, such as that between Nell Gwyn and Charles II.; or that between Maurice de Saxe and the pretty soubrette, Justine Favart; or Adrienne Lecouvreur's too faithful devotion to the same unscrupulous Maurice; or the follies of "Becky" Wells; or Dora Jordan's ill-requited devotion to the Duke of Clarence. These and other stories, to the number of twelve, are well and, so far as may be, authoritatively told, with accompanying portraits of eight of the chief characters.

"Scottish Life and Character, in Anecdote and Story" (Lippincott), compiled by Mr. William Harvey, and illustrated in color by Mr. Erskine Nicol and others, contains a greater number and variety of amusing anecdotes than any book of its kind we have seen, though the supply of such Scottish jest-books, beginning with the unexcelled "Reminiscences" of Dean Ramsay, is far from scanty. Under such alluring chapter-headings as "Gown and Bands," "Desk and Tuning Fork," "Plate and Ladle," "The Bailie," "The Doctor," and "The Bairns," are grouped stories innumerable, not all of them irresistibly funny, but all having the true Scottish flavor, and enjoyable in the reading if not taken in too liberal doses. Their sources, whether real life or books, are not indicated; nor does it much matter so long as staleness is avoided. The cheerful-hued pictures, sixteen in number, speak of Scotland in every line, though bearing only a general relation to the accompanying text.

Two pleasing little volumes of poetic and artistic charm are issued by Dana Estes & Co. "A Flower Anthology," selected and illustrated by Mr. Alfred Rawlings, contains favorite passages from the earlier and the Victorian poets, interspersed with reproductions of water-color drawings, each presenting in its native habitat the flower or flowers sung by the poet on an adjacent page. It is not the too familiar flower-painting of the amateur that Mr. Rawlings gives us, but bits of rural beauty to which the wood anemone, the snowdrop, the primrose and the periwinkle, and others, contribute their modest charm. The difficulties of colored illustration have not been entirely overcome, but they have been very creditably contended against. "The Scholar Gypsy" and "Thyrsis," by Matthew Arnold, with ten colored pictures (reproductions, by the four-color process, of water-colors from the brush of Mr. W. Russell Flint), make up the other book referred to. The designs are appropriate, and their execution all that could be expected. Each volume is clearly printed on the best of paper, and bound in limp cloth, or, if one prefers, in velvet calf.

Miss Helen Archibald Clarke has chosen for her this year's volume of literary anecdote and disquisition, with appropriate accompaniment of photo-engraving, a promising theme, "The Poet's New England." Nor does the title page arouse expectations that are not fulfilled. Five generous chapters dwell at length on the inspiration received by our New England poets from nature, from local history and legend, from current thought and sentiment, from their friendships, and from other sources that fed their genius and made their verse characteristic of their time and place. Miss Clarke's method is somewhat rambling, but for that reason the more inclusive. Her pages are filled with literary chat and frequent quotations, the latter being drawn with no sparing hand from the poets most familiar and dear to every lover of what is best in American literature. The numerous illustrations include a colored frontispiece and tinted views and portraits of much interest. The

Baker & Taylor Co. have issued the book in handsome form, beautifully printed, bound, and boxed.

The Laird & Lee series of English dictionaries, based in part on the lexicographical labors of Noah Webster, and bearing his name on the title page, have the merit of serviceability and inexpensiveness. The latest addition to this series is "Webster's New Standard American Dictionary of the English Language," with "encyclopedic features," twenty-three full-page plates, and two thousand text illustrations, compiled and edited by Mr. E. T. Roe, and printed on excellent paper, in bold, clear type. The binding is flexible, the back strong and at the same time limber. Portraits illustrating various nationalities meet the eye; under "Japanese," for instance, is given a small picture of Prince Ito, with brief description and dates of birth and death. Further on, the word "silhouette" is both derived from the niggardly French minister of finance of that name and illustrated by a good profile likeness in black of Benjamin Franklin. Synonyms and antonyms are occasionally given. Among the synonyms of balloon we find "aëroplane," and as an antonym "parachute" — which is open to criticism. For handiness, inexpensiveness, and compactness, this dictionary is excellent. Of course the Laird & Lee so-called Webster's dictionaries are not to be confused with the famous Webster dictionaries published by the Merriams of Springfield, Mass., ever since our grandfathers were schoolboys.

Mr. Frank Finn's generously illustrated book, "The Wild Beasts of the World" (Stokes) has pages of so ample dimensions as to make possible the drawing of animal figures and jungle scenes on a sufficiently large scale for realistic effect. One hundred colored illustrations by Mr. Louis Sargent, and other artists accompany the descriptive matter, which embraces about four hundred of the chief untamed mammals of the world. These pictures are in vivid hues and of striking appearance, sure to attract young naturalists and, indeed, all young folk of normal curiosity and with a passion for the animate wonders of forest and plain. The descriptive matter is brief and general enough not to weary the unscientific person, and is printed in type of an inviting largeness and clearness. The book is a contribution to the popular nature-study whose devotees are daily increasing in number.

In a new series appropriately named "The Watteau Library" (Holt) appear three exquisite specimens of artistic book-making, to be followed by others. "Five Types," by Mr. G. K. Chesterton, includes his essays on "The Optimism of Byron," "Pope and the Art of Satire," "Stevenson," "Rostand," and "Charles II." In a selection from M. Maeterlinck's works are comprised "The Inner Beauty," which gives its name to the little book, "Silence," and "The Invisible Goodness." The third number, entitled "Gardens and Friendship," contains eight of Bacon's essays, including those designated on the cover. Handmade paper, excellent print, photogravure head-pieces and tail-pieces vellum wrappers, separate slide-cases for each volume — such are the more visible and material attractions of the series.

Feminine grace and charm and piquancy are portrayed in divers aspects and attitudes by Mr. C. Coles Phillips in his collection of colored drawings entitled "A Gallery of Girls," and published in quarto form by the Century Co. Many of the plates have appeared on the covers of late numbers of "Life," to the admiration of all beholders, while others have won favor elsewhere. There are forty of these full-page studies of feminine beauty, some of them with the now familiar peculiarity of a flat background undistinguishable from the girl's dress, thus leaving the imagination considerable freedom of play in tracing the lines of the figure. Ingenuity and cleverness are revealed in the legends at the bottom of the plates — "Arms and the Man," "Such Stuff as Dreams Are Made On," "Long Distance Lends Enchantment," "Survival of the Fittest," etc. The left-hand pages of the book have smaller but equally good drawings in black and white.

Love, "the despair of philosophers and sages, the rapture of poets, the confusion of cynics, and the warrior's defeat," forms the subject of the extracts, chiefly in verse, collected and arranged by Miss Jennie Day Haines, and published under the title, "The Book of Love," by George W. Jacobs & Co. From Shakespeare and John Lyly to Myrtle Reed and Miss Marie Corelli, the selections cover a range to suit all tastes. Cupids in various airy attitudes adorn the margins, and a pretty face encircled by cupids forms the frontispiece. Love of a different sort, maternal affection this time, serves as the theme of a companion volume from the same publishing house. "Mother Love: A Book of the Heart" is compiled by Miss Ina Russell Warren, and furnished with decorations by Miss Jane Allen Boyer. Blank pages for recording "events in baby's life" follow the selections. Taste and skill have combined in the making of these two color-books, each of which has an ornamental binding and a decorated box.

The present growing interest in Celtic lore, especially in such remnants of Celtic manners and customs and speech and legend as are to be found in Ireland and in the highlands of Scotland, gives timeliness to Mr. T. W. Rolleston's "Myths and Legends of the Celtic Race" (Crowell), copiously illustrated by Mr. Stephen Reid and others. The author holds that the term "Anglo-Saxon" as applied to the great mass of English and Americans is incorrect and misleading. We are Anglo-Celts even more than we are Anglo-Saxons; for do not the statistics of relative "nigresence" prove it? At any rate, whether one's blood be nine-tenths Celtic and one-tenth something else, or the reverse, or even wholly without Celtic admixture, one cannot turn Mr. Rolleston's pages without admiring the evidences of research and literary skill there displayed. The Celtic legends are presented in a form inviting to readers, with a sufficiency of historical and antiquarian commentary. The bibliography of the sub-

ject is not entered into, but a full glossary and index (combined), with a brief but welcome guide to pronunciation, follow the reading matter. The pictures take the form of full-page plates, and the binding of the book is of elaborate and pleasing design.

The inimitable Peter Pan, after delighting the theatre-going public, now reappears, with many new tricks and drolleries and prodigious exploits, to amuse the larger world of book-readers of all degrees of youthfulness, from six to sixty, or beyond. "Peter and Wendy" is the title of Mr. Barrie's new book, which is fitly illustrated with graceful drawings by Mr. F. D. Bedford, while large print, paper of fine quality, and ornamental binding unite to give a festive aspect to this excellent holiday diversion. Mr. Barrie has a much freer hand and more spacious scene in "Peter and Wendy" than in the play of "Peter Pan." The plot, if one may so call the string of diverting phantasies that fill the book, is more fully elaborated, and the ending is more satisfactory. In short, Neverland is made as real and as irresistibly inviting as heart of child could desire. (Charles Scribner's Sons.)

Since man never is, but always to be, blest, the secret of happiness has a perennial fascination for him; and once more the interpretation of the mystery is attempted, this time by the Rev. Hugh Black in his attractive volume (uniform with others in the same author's series) entitled "Happiness" (Revell). Before writing on "The Secret of Happiness" and "The Art of Happiness," he discourses on "The Right to Happiness," "The Duty of Happiness," and "The Sources of Happiness," while the book concludes with remarks on the grades of, the shadow on, the foes of, and the heart of, happiness. Happiness in most of its aspects is thus presented to view by one whose writings never lack in suggestiveness and moral uplift. A delicately tinted scroll-border sets off each page, the binding is in blue and gilt, and a box protects the volume from injury.

The mosaic pattern of Mr. Wayne Whipple's two-volume "Story-Life of Washington," which is further described as "a life-history in five hundred true stories, selected from original sources and fitted together in order, with reproductions of paintings, engravings, and manuscripts," gives it a rather novel interest as well as an unusual appearance. We have a composite photograph, or, more accurately, a composite moving-picture, relieved of the pronounced distortions of any single portrait, and emphasizing the best features common to them all. The authorities quoted are innumerable, and of varied character. A passage from Mrs. Hugh Fraser's "In the Shadow of the Lord" stands next to one from Washington's "Journal," and that next to an extract from Washington Irving. With praiseworthy care the source of each selection is accurately given at its end. The same compiler's "Story-Life of Lincoln" has already broken the way for and perfected the method of this other "story-life." The numerous illustrations from many sources comprise both portraits and imaginative compositions. Excellent print and binding are features in the mechanical equipment of the work, which is issued by the John C. Winston Co.

"I would credit a man with a great many other virtues if he surprised me with an apt quotation from Horace in reply to my question as to the state of the market or the condition of crops." There speaks the lover of old authors, in his preface to a handy volume that further attests his passion. "The Friendship of Books," edited by Mr. Temple Scott, draws upon the standard authors who have expressed themselves in praise of reading, but searches out many passages unfamiliar to most of us, and also lays under contribution a number of later authors, such as Mr. Gerald Stanley Lee, Mr. Richard Le Gallienne, Mr. Andrew Lang, and Mr. Charles Ferguson. Drawings, of quaint and pleasing design, are contributed by Mr. Harold Nelson, and nothing is lacking to render the book's exterior worthy of its well-chosen contents. (Macmillan.)

Four of the late Ottilie A. Liljencrantz's Norse tales, "A Viking's Love," "The Hostage," "As the Norns Weave," and "How Thor Recovered his Hammer," are gathered into a volume and published under the title "A Viking's Love, and Other Tales of the North," by Messrs. A. C. McClurg & Co. The untimely death, little more than a year ago, of the gifted writer of these stories receives appropriate mention in a preliminary note on her education and her literary tastes and achievements. Known as the author of "The Thrall of Leif the Lucky" and "The Ward of King Canute," Miss Liljencrantz will be read with pleasure in her less elaborate essays in fiction. Her portrait at the head of the sketch above referred to, a frontispiece illustration to one of the tales, and a pale blue decorative border to the pages, constitute the chief ornamental features of the book. The binding is also ornamented, and the book is appropriately boxed. It is a capital gift book for story-readers.

Friendship has moved the poet to sing far less often than love; but that it has thus moved him becomes amply evident in Mr. John R. Howard's anthology entitled "Poems of Friendship," which the Crowell Company issues in beautiful form with an appropriate frontispiece of Mr. C. F. Neagle's drawing and other artistic embellishments. Industry and taste have been used by Mr. Howard in making up his three hundred pages of excellent selections. Introduction and indexes are supplied. From the same house, and in the same style, comes another book of selected poems, but on a more general and inclusive theme. "On Life's Highway" is the title, and the volume is further described as "a book for graduates who have received their equipment and are to begin their journey." But it is a book for all readers who hold with Matthew Arnold that poetry is the criticism of life.

A novel idea is illustrated in "Our New Home: How We Plan to Build It" (Reilly & Britton Co.), with drawings in color by Miss Louise Perrett, and

many interspersed blank pages for pen or pencil exercise on the part of the reader. "Reader," however, is the wrong word here, for the book is to be written by its purchaser, being, as announced on the title-page," a book for sketches, ideas, and suggestions." Every young couple and some older ones hope one day to build a home, and this scrap-book plan will help them to do it to their satisfaction. The illustrations are pleasing bits of interior and exterior domesticity, suggestive and helpful, while page-headings are further provided to ensure system and method in the ordering of original or selected matter. The binding is strong, and in all respects the volume serves both use and beauty.

One of the most appropriate gift-books of the season is "The Christmas City: Bethlehem across the Ages" (Sturgis & Walton Co.), by Dr. Lewis Gaston Leary, an orientalist of long residence and extended travels in the East, having first-hand acquaintance with the people and the customs of the Holy Land, and master of a vivid and graceful style of narration. The Bethlehem of Jacob's time, the Bethlehem of the New Testament, and the Bethlehem of later days, are recalled by appropriate bits of incident and description. The suggestive chapter headings, such as "The Grave by the Roadside," "The Girl from beyond Jordan," "The Boy who was to be King," "The Night of Nights," and "The Story of the Stable," epitomize the book's contents, while well-chosen illustrations, from famous paintings and from photographs, further emphasize the meaning and purpose of the book. The frontispiece reproduces in color "The Holy Night" of Zenisek — on a very small scale, it is true. The local views are perhaps more satisfactory. The cover design is apt as well as artistic, and the print and paper are excellent.

The mythology of astronomy is entertainingly treated by Mr. William Tyler Olcott in his "Star Lore of All Ages" (Putnam), which forms a fitting sequel to the same author's "Field Book of the Stars" and "In Starland with a Three-inch Telescope." Diagrams of the chief constellations are given, with outline drawings of the mythological figures they are supposed to represent; and further illustrative material has been drawn from famous paintings and works of sculpture, such as Watts's Ganymede, the Farnese Hercules, Veronese's "Rape of Europa," and so on. Both classic and oriental mythology are made to contribute to the book's fulness of information, and considerable attention is given to the philology of the subject. A volume of four hundred and fifty closely-printed pages is thus placed at the disposal of the myth-loving student of astronomy. In its wealth of illustration and its ornate binding the book presents an appearance in harmony with the season.

The novelization of dramas seems trying, in these latter days, to keep pace with the dramatization of novels. "Pomander Walk" (Lane), by Mr. Louis N. Parker, takes its place beside Mr. Barrie's "Peter and Wendy" as a highly successful narrative elaboration of a pleasing and popular play. Mr. Parker is of course able to work out his fourfold love-story, with all its amusing and eccentric characters, in much greater detail in the story than in the play. The inimitable Sir Peter Antrobus, with his ejaculatory "Gobblesmysoul," the sweetly captivating Marjolaine, the resolute Mrs. Poskett with her matrimonial designs upon Sir Peter, the hunchback violinist and the love-lorn Barbara Pennymint, the conquering Jack Sayle, the Reverend Doctor Jacob Sternroyd, and the rest of the highly diverting denizens of Pomander Walk, all are made to walk and talk and gossip and make love, or watch others make love, in a very human and irresistible fashion. The illustrator, furthermore, has caught the spirit of the story and has interpreted its characters in a most satisfactory manner. A colored frontispiece and a pictured cover, with other decorative features, proclaim this a book for the festive season.

Professor Percival Lowell's "Soul of the Far East," written and first published before its astronomer-author had become more interested in the Martians than in the Terrestrials (whether Oriental or Occidental), will not soon lose its charm of mingled humor, acuteness of observation, grace of style, and warm human interest. Its fine qualities fully justify the issue of a new edition (Macmillan) with thirty-two illustrations, six of which are reproductions of hitherto unpublished prints in the collection of the late John La Farge, while others are from Mr. Tyndale's "Japan and the Japanese," still others from Mrs. Fraser's "A Diplomat's Wife in Japan," and the remainder from photographs taken by the author.

Mr. Burges Johnson's rollicking rhymes wed themselves well to his merry conceits. A collection of these oddities in verse is published under the title "Bashful Ballads" by the Harpers. Why *bashful*? it may be asked. For answer see the learned poet's derivation of the word in his scholarly preface. In his "Flight of the Clamoplane" the reader will learn to whom first honors in aviation are really due. Notwithstanding the hard hit at book-reviewers in "Taste for Literature," no discerning and honest member of the guild can withhold his commendation from these amusing ballads. Four pictures of a humorous character are provided, while colored drawings adorn the outside and inside of the cover.

"Eve's place among the women of the Bible is second to no other," is the indisputable assertion of the Rev. John White Chadwick in his excellent chapter on our first ancestress in that well-conceived and well-written volume, "Women of the Bible," which the Harpers bring out this year in a new edition with illustrations by Mr. Frank V. Dumond. Twelve biblical female characters are treated each by an eminent authority, and each is also ideally presented in portraiture by Mr. Dumond, while Mr. J. G. Kitchell's "Composite Madonna" is added as frontispiece. The chapters are brief and the typography is clear and open.

The Season's Books for the Young.

The following is a list of all children's books published during the present season and received at the office of The Dial up to the time of going to press with this issue. It is believed that this classified list will commend itself to Holiday purchasers as a convenient and trustworthy guide to the juvenile books for the season of 1911.

Stories for Boys Especially.

Team Mates: A Story of School and Football. By Ralph Henry Barbour. Illustrated. 12mo. Century Co. $1.50.

For Yardley: A Story of Track and ' eld. By Ralph Henry Barbour. Illustrated, 1? . D. Appleton & Co. $1.50.

Sandy Sawyer, Sophomore. By F D. Paine. Illustrated, 12mo. Charles Scribn ons. $1.50.

The Stroke Oar: A Story of C Boating. By Ralph D. Paine. Illustrated, 1 Charles Scribner's Sons. $1.50.

The Champion of the Regi A Story of the Siege of Yorktown. By E T. Tomlinson. Illustrated, 12mo. Houghto din Co. $1.50.

Billy: His Summer Awa ING. A Camping Story. By Charles Keen Taylor. lustrated, 12mo. Little, Brown & Co. $1.50.

Bob Knight's Diary on a RM, with Sketches by Bob. By Charlotte Curtis ith. Illustrated, 8vo. E. P. Dutton & Co. $1.50.

Old Ryerson: A Story of C ge Boat Racing. By Walter Camp. Illustrated, mo. D. Appleton & Co. $1.50.

David Crockett, Scout: The Tru Story of the Defenders of the Alamo. By Charles Fletcher Allen. Illustrated in color, etc., 12mo. J. B. Lippincott Co. $1.50.

Ensign Ralph Osborne: His Trials and Triumphs in a Battleship Engine Room. By Commander E. C. Beach, U. S. N. Illustrated, 12mo. W. A. Wilde Co. $1.50.

Freshman Dorn, Pitcher. By Leslie W. Quirk, author of "Baby Elton, Quarterback." Illustrated, 12mo. Century Co. $1.50.

The Scouts of the Valley: A Story of Wyoming and the Chemung. By Joseph A. Altsheler. Illustrated, 12mo. D. Appleton & Co. $1.50.

The Quest of the Four: A Story of the Comanches and Buena Vista. By Joseph A. Altsheler. Illustrated in color, 12mo. D. Appleton & Co. $1.50.

Great Bear Island: A Story of Adventure and Discovery. By Arthur E. McFarlane. Illustrated, 12mo. Little, Brown & Co. $1.50.

The Forest Castaways: Adventure in the Maine Woods. By Frederick Orin Bartlett. Illustrated, 12mo. Century Co. $1.50.

The Oak Street Boys' Club. By Warren L. Eldred. Illustrated, 12mo. Lothrop, Lee & Shepard Co. $1.50.

Jackson and His Henley Friends. By Frank E. Channon, author of "An American Boy at Henley." Illustrated, 12mo. Little, Brown & Co. $1.50.

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NOTES.

The Cambridge Historical Society is to have a Commemoration of the late Colonel Thomas Wentworth Higginagn, at Cambridge, Mass., on December 21.

The "Biographical Edition" of the works of Robert Louis Stevenson, published by the Scribners, has been enriched by the addition of a short life of the author. It is an abridgment, in one volume, of the original two-volume work by Graham Balfour.

The December number of "The English Review" will contain the first of a series of essays by Mr. Frederic Harrison entitled "Among my Books" (written in his eighty-first year), and also an article on "American Characteristics," by Mr. Filson Young.

An interesting book to Americans will be "The Panama Canal: A Study in International Law and Diplomacy," by Dr. Harmodio Arias, B.A., LL.B., sometime Exhibitioner and Prizeman of St. John's College, Cambridge. Messrs. Scribner will publish the volume this month.

"The Autobiography of Sir Henry Morton Stanley," a story of the career of the great African explorer as well as a remarkable revelation of his inner life, has now been reissued by Messrs. Houghton Mifflin Co. in a popular-priced edition, fully illustrated, and containing a folding map of Africa.

Mr. Frederick L. Hoffman, the well-known actuary and statistician, has rendered a great service to all persons interested in life insurance, through his book on "Insurance Science and Economics" (The Spectator Co.). Every policy-holder would do well to read his argument for federal supervision, and against extreme rates of taxation of premiums on policies. The erudition of the author is shown in his vast bibliography.

We have been requested to publish the fact that at the Simplified Spelling Conference held in London last September three of the American delegates had been president of the Modern Language Association, and that the Conference was presided over by Dr. Gilbert Murray, Regius Professor of Greek at Oxford. Such names of course carry weight,— but think of all the distinguished men on both sides of the Atlantic who are *not* in favor of Reformed Spelling!

The second "Library Bulletin" issued by the New York School of Philanthropy is a three-page selected list of books and articles on "vocational guidance" in the library of the school. General works are first enumerated, and then works pertaining to different countries or to separate States of our own country. Only five of these States, with Massachusetts in the lead and New York a close second, are named as giving attention in

their public documents to this branch of education. The newness of the interest in the subject is attested by the dates of the publications listed, the last four years covering nearly all the printed matter of importance. These bibliographical leaflets are free to applicants who should make known their wants to the librarian, Mr. Frederick W. Jenkins, 105 E. 22d St., New York.

Number two of volume nine of the "University of Illinois Bulletin" takes the form of a "List of Serials" in the library of that institution and in the public libraries of Urbana and Champaign, on the boundary line between which two cities the university has its seat — or more properly, just over the line from Champaign in the smaller town. Between eight and nine thousand titles find a place in this carefully-prepared catalogue, obviously not the product of convict labor, but the handiwork (and brain-work) of Mr. Francis W. Drury, assistant librarian of the university library, and other expert indexers. The lack of such a list has long been felt at the university, and beside supplying that lack it is hoped it may facilitate and expedite the completion of many imperfect sets.

The practical working of the California county free library law, which has aroused the interest of librarians and others from the Atlantic to the Pacific, was reported upon and discussed at the late annual convention of county librarians, held at the State Library, Sacramento, and well attended by those either now engaged in the work under discussion or preparing to enter upon it or at least interested in it. From the addresses and debates as epitomized in the current number of "News Notes of California Libraries" it is clearly evident that a notable step forward has been taken on the Pacific coast, and that both those who read and those whose part it is to supply the reading matter are congratulating themselves upon the successful operation of the new law. To Mr. J. L. Gillis, State Librarian, high honor is paid for having first conceived the idea of a coördinated system that should bring any free library book in the State within the reach of any resident.

Topics in Leading Periodicals.

December, 1911.

Andreyev's "Anathema" and the Faust Legend. O. R. H. Thompson . . . . . *North American.*
Art, Life, and Criticism. Edwin Bjorkman . . . *Forum.*
Authors and Publicity. Bailey Millard . . . *Bookman.*
Bermudan Sojourn, A. William Dean Howells . *Harper.*
Berkshire Winter, A. Walter P. Eaton . . . *Scribner.*
Blackpool, The Waters of. W. Dean Howells. *No. Amer.*
Buffon and the Problem of Species . . *Popular Science.*
Canada's Conservative Policies. J. C. Hopkins . *No. Amer.*
Cardinals, the New American. Walter Dwight, S. J. . . . . *Review of Reviews.*
China, American on Guard in. W. T. Ellis. *Rev. of Reviews.*
Chinese, Science among the. C. K. Edmunds. *Popular Science.*
Christmas Book, The. Edwin L. Sabin . . *Lippincott.*
Church, Heckling the. H. Emerson Fosdick . *Atlantic.*
City with a General Manager. Henry Oyen. *World's Work.*
Culture Clubs, Women's. Edith Wharton . . *Scribner.*
Desert Plants and Water. D. T. McDougald. *Popular Science.*
Diminishing Returns, Fallacy of Law of. H. A. Miller . . . . . *Popular Science.*
Dollar Diplomacy. Henry M. Hyde . . . *Everybody's.*
Education and Money, Leadership and Morality. Paul H. Neystrom . . . . . *World's Work.*
England, The Invasion of. Richard H. Davis . *Scribner.*
Germans at School. Hugo Münsterberg. *Popular Science.*
Goethe and Charlotte von Stein. Lyndon Orr . *Munsey's.*
Help That Counts. Henry Carter . . . . *World's Work.*
Husband, The Beginning, and the Baby. E. S. Martin . . . . . *Harper.*
Immigration Tide, Ebb and Flow of. Herbert F. Sherwood . . . . . *Review of Reviews.*
Immunity, The Struggle for. Henry S. Williams. *Harper.*
Indian Songs. Mary Austin . . . . . *Forum.*
Initiative, Referendum, and Recall. Judson C. Welliver . . . . . *Munsey's.*
Industrial Problem, The. Andrew Carnegie. *North American.*
International Events and "The Great Illusion." Norman Angell . . . . . *World's Work.*
Interstate Commerce Commission, The. James W. Crook . . . . . *North American.*
Investments, Safe. Edward S. Meade. . . . *Lippincott.*
Japanese Commercial Honor. Arthur May Knapp. *Atlantic.*
Jefferson Davis, Private and Official Papers of. Dunbar Rowland. . . . . *Harper.*
Lady, The Ancient and the Modern. Anna Garlin Spencer . . . . . *Forum.*
Lady, The Vanishing. Cornelia A. P. Comer . *Atlantic.*
Land Office, Strange Stories of the. Catherine F. Cavanagh . . . . . *Bookman.*
Light Production by Living Forms. Alex. F. McDermott . . . . . *Popular Science.*
Magazine in the Making, The. George J. Nathan. *Bookman.*
Manchus, Passing of the. Stephen Bonsal. *North American.*
Mark Twain: Biographical Chapters. Albert Bigelow Paine . . . . . *Harper.*
Military and Political Policies, Interdependence of. Major-General W. H. Carter . . . *North American.*
Morley, John. G. McLean Harper . . . . . *Atlantic.*
Nature, Hit-and-Miss Method of. John Burroughs. *Atlantic.*
Old Spirits and New Seas. Algernon Tassin . . *Bookman.*
Painting, American School of. Kenyon Cox . . *Scribner.*
Panama, Preparations on the Pacific for. Agnes C. Laut . . . . . *Review of Reviews.*
Patriotism in England and America. Sydney Brooks. *Forum.*
Peace, Prospects for Permanent . . . . *World's Work.*
Pensions — Worse and More of Them. Charles Francis Adams . . . . . *World's Work.*
Pius X and His Reign. Elbert F. Baldwin. *Rev. of Revs.*
Poet of the Sunrise, A. LaSalle C. Pickett . *Lippincott.*
Population, Pressure of. William S. Rossiter . *Atlantic.*
Printing, Lack of, in Antiquity. F. D. Bond. *Popular Science.*
Proletaire, The Message of. Louis Baury . . . *Bookman.*
Protozoan Germ Plasm. Gary N. Calkins. *Popular Science.*
Public Work, Public Execution of. H. M. Chittenden. *Forum.*
"Quiet Zones" for Schools. Mrs. Isaac L. Rice . *Forum.*
Republican Party Reform. William MacDonald. *No. Am.*
Rich, The Gullible. Walter Prichard Eaton . . *Munsey.*
Shamu of Bagdad, Servant. William T. Ellis . . *Harper.*
Snaith, J. C., A Bibliography of. Lenox Astor. *Bookman.*
Snow, The Glamor of the. Algernon Blackwood . *Forum.*
South, Realizing Itself, The. Edwin Mims. *World's Work.*
Steel Corporation, A British View of the. T. Good. *Atlantic.*
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Wall Street, Recent Scares in. C. E. Van Loan . *Munsey.*
Walt Whitman, in Camden. Horace Traubel . . *Forum.*
Washington, The New. Isaac F. Marcosson . . *Munsey.*
West Point and Social Democracy. H. M. Chittenden. *Atlan.*
Wilson, Woodrow, — III. Wm. Bayard Hale. *World's Work.*
Woman Critic of Women, A. Florence L. Ravenel. *No. Am.*
Woman Suffrage, World Movement for. Ida H. Harper . . . . . *Review of Reviews.*
World Peace and the General Arbitration Treaties. William Howard Taft . . . . . *World's Work.*
World Peace in the Making. Simon N. Patten. *World's Work.*

List of New Books.

[The following list, containing 229 titles, includes books received by The Dial *since its last issue.]*

HOLIDAY GIFT BOOKS.

The Posthumous Papers of the Pickwick Club. By Charles Dickens; illustrated in color, etc., by Cecil Aldin. In 2 volumes, 4to. E. P. Dutton & Co. $7.50 net.

The Life of Charles Dickens. By John Foster. Memorial edition, with 500 portraits, facsimiles, and other illustrations; collected, arranged, and annotated by B. W. Matz. In 2 volumes, 8vo. Baker & Taylor Co. $7 net.

Italian Castles and Country Seats. By Tryphosa Bates Batcheller. Illustrated in photogravure, etc. 8vo, 527 pages. Longmans, Green & Co. Boxed, $5. net.

Edinburgh Revisited. By James Bone; illustrated from etchings and drawings by Hanslip Fletcher. 4to, 273 pages. J. B. Lippincott Co. $5. net.

The Lure of the Garden. By Hildegarde Hawthorne; illustrated in color by Maxfield Parrish, Jules Guérin, Sigismond de Ivanowski, Anna Whelan Betts, and others. 8vo. 259 pages. Century Co. $4.50 net.

Fore and Aft: The Story of the Fore and Aft Ship from the Earliest Times to the Present Day. By E. Keble Chatterton. Illustrated in color, etc. Large 8vo, 347 pages. J. B. Lippincott Co. $4.50 net.

The Sensitive Plant. By Percy Bysshe Shelley; introduction by Edmund Gosse; illustrations in color, etc., by Charles Robinson. 8vo, 141 pages. J. B. Lippincott Co. In slide case, $4.50 net.

Some Old Flemish Towns. By George Wharton Edwards; illustrated in color by the author. 8vo, 326 pages. Moffat, Yard & Co. $4. net.

Plain Towns of Italy: The Cities of Old Venetia. By Egerton R. Williams, Jr. Illustrated from photographs, 8vo, 620 pages. Houghton Mifflin Co. $4. net.

The Money Moon: A Romance. By Jeffery Farnol; illustrated in color by Arthur I. Keller. 8vo, 386 pages. Dodd, Mead & Co. Boxed, $3.75 net.

Frank Brangwyn and His Work. By Walter Shaw-Sparrow. Illustrated in color, etc. Large 8vo, 259 pages. Dana Estes & Co. $3.50 net.

Cathedral Cities of Italy. By W. W. Collins, R. I.; illustrated in color by the author. 8vo, 405 pages. Dodd, Mead & Co. $3.50 net.

The Belgians at Home. By Clive Holland; illustrated in color by Douglas Snowden, and from photographs. 8vo, 340 pages. Little, Brown & Co. $3.50 net.

The Fortunate Isles: Life and Travel in Majorca, Minorca, and Iviza. By Mary Stuart Boyd; illustrated in color by A. S. Boyd. 8vo, 349 pages. F. A. Stokes Co. $3.50 net.

The Danube. By Walter Jerrold; illustrated in color, etc., by Louis Weirter, R. B. A. 8vo, 324 pages. F. A. Stokes Co. $3.50 net.

A Gallery of Girls: A Book of Drawings in Color, etc., by Coles Phillips. 4to. Century Co. $3. net.

Star Lore of All Ages: A Collection of Myths, Legends, and Facts concerning the Constellations of the Northern Hemisphere. By William Tyler Olcott. Illustrated, 8vo, 475 pages. G. P. Putnam's Sons. $3. net.

Lorna Doone: A Romance of Exmoor. By R. D. Blackmore. Author's edition, with facsimile letter from the author. In 2 volumes, illustrated in photogravure, 18mo. G. P. Putnam's Sons. Leather, boxed, $3. net.

The Roadmender. By Michael Fairless; illustrated in color by E. W. Waite. 8vo, 130 pages. E. P. Dutton & Co. $2.50 net.

The Poets' New England. By Helen Archibald Clarke. Illustrated in color, etc., 8vo, 356 pages. Baker & Taylor Co. $2.50 net.

The Mistress of Shenstone. By Florence L. Barclay; illustrated in color by F. H. Townsend, and decorated by Margaret Armstrong. 8vo, 340 pages. G. P. Putnam's Sons. $2.50 net.

Chosen Days in Scotland. By Josephine Helena Short. Illustrated, 8vo, 288 pages. T. Y. Crowell Co. $2. net.

Highways and Byways of the Great Lakes. Written and illustrated by Clifton Johnson. 8vo, 342 pages. Macmillan Co. $2. net.

Joyce of the Jasmines. By Ralph Henry Barbour. Illustrated in color by Clarence F. Underwood; decorated by Edward Stratton Holloway. 8vo, 215 pages. J. B. Lippincott Co. $2. net.

Two Years Before the Mast: A Personal Narrative of Life at Sea. By Richard Henry Dana, Jr., with introduction by Sir Wilfrid Grenfell and illustrations by Charles Pears. 8vo, 415 pages. Macmillan Co. Boxed, $2. net.

Two Years Before the Mast: A Personal Narrative. By Richard Henry Dana, Jr.; with a Supplement by the author, and Introduction and Additional Chapter by his Son; with illustrations by E. Boyd Smith. 8vo, 565 pages. Houghton Mifflin Co. $1.50 net.

The Spell of the Rockies. By Enos A. Mills; illustrated from photographs by the author. 8vo, 367 pages. Houghton Mifflin Co. $1.75 net.

The Chimes. By Charles Dickens; illustrated in color and decorated by Frederick Simpson Coburn. 12mo, 201 pages. G. P. Putnam's Sons. $1.75 net.

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The Vicar of Wakefield. By Oliver Goldsmith; with illustrations in color by H. M. Brock. 8vo, 313 pages. J. B. Lippincott Co. $1.50 net.

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The Christmas City: Bethlehem Across the Ages. By Lewis Gaston Leary. Illustrated in color, etc., 12mo, 191 pages. Sturgis & Walton Co. $1.25 net.

A Window in Arcady: A Quiet Countryside Chronicle. By Charles Francis Saunders; illustrated from photographs by Henry Troth. 12mo, 130 pages. Philadelphia: The Biddle Press. $1.25 net.

For Lovers and Others: A Book of Roses. By James Terry White. Decorated boards, illustrated, 12mo, 132 pages. F. A. Stokes Co. $1.25 net.

For Her Namesake: An Anthology of Poetical Addresses from Devout Lovers to Gentle Maidens. Edited by Stephen Langton. New and Revised Edition. 12mo, 372 pages. Dana Estes & Co. $1.25 net.

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Bashful Ballads. By Burges Johnson. Illustrated, 12mo, 145 pages. Harper & Brothers. $1. net.

A Viking's Love, and Other Tales of the North. By Ottilie A. Liljencrantz; with frontispiece by Arthur E. Becker, and portrait and biographical note of the author. Decorated, 8vo, 75 pages. A. C. McClurg & Co. Boxed, $1. net.

Tony's White Room: And How the White Rose of Love Bloomed and Flourished There. By Winifred Rich. Illustrated in color, 12mo, 77 pages. Paul Elder & Co. $1. net.

Watteau Library. First volumes: The Inner Beauty, by Maurice Maeterlinck; Five Types, by G. K. Chesterton; Gardens and Friendship, by Francis Bacon. Each illustrated in photogravure, 16mo. Henry Holt & Co. Per volume, $1. net.

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Legends of Long Ago (Sieben Legenden). Translated from the German of Gottfried Keller, by Charles Hart Handschin. 16mo, 96 pages. Chicago: The Abbey Co. 75 cts. net.

The Gift of the Wise Men. By O. Henry; illustrated in color by Charles M. Relyea. 12mo. Doubleday, Page & Co., 50 cts. net.

Christmas at Big Moose Falls. By Charles S. Wood. 12mo, 61 pages. Richard G. Badger. 75 cts. net.

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Impressions Calendar: 1912. Designed by Harold Sichel, Spencer Wright, and Charles Frank Ingerson. Printed in colors. San Francisco: Paul Elder & Co. 50 cts. net.

What of the Merry Christmas, and What of the Happy New Year. By Jane Ellis Joy. Each, 12mo, decorated. Duffield & Co. Per volume, 35 cts. net.

Trees and Men. By William Valentine Kelley. Printed in two colors, 18mo, 29 pages. Eaton & Mains. 25 cts. net.

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